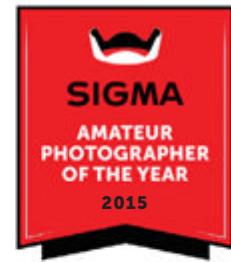


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ISSUE 65



FLAWLESS
NATURAL
BEAUTY

FROM GUY EDWARDES

PAGE 14

HOW TO:
MOBILE POST
PROCESSING

TRAVEL PHOTOGRAPHY
ON LESS

STREET
PHOTOGRAPHY:
THE KIWI
PERSPECTIVE

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GEAR

PAGE 74

STILL LIFE:
APING THE
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Photo by Ilan Wittenberg

SWEET SORROW

I have news, dear readers, but I don't want anyone to panic. It's an upsetting subject, distressing even, but I want you to keep in mind that everything is going to be fine. Right, assuming you've got yourself in a suitably adaptable state of Zen, I'll begin: this is the last *D-Photo* editorial you'll read from me.

I've been working on this magazine in one capacity or another for over four years, and I can say without hesitation it has been one of the most rewarding work experiences of my life. Looking back at the first few issues I was involved on, I marvel at how beautifully my team has evolved the publication into the gorgeous artefact you currently hold. Everyone should be lucky enough to work with practitioners as professional and passionate as those you see listed in that little panel to the right.

The only experience which could match putting together a magazine with this crew is the incredibly warm reception I have received from that nebulous collection of brilliant individuals we call the photographic community. I've had the honour of interacting with a staggering number of you, from enthusiastic beginners through to the country's hallowed masters, and can't recall a single instance when I didn't feel at least welcomed and, in many cases, befriended by all I met.

Over the years I've done my best to keep in mind the privileged position I find myself in, able to glimpse behind the curtain of creation and pick the brains of some of the most amazing and driven artists and creatives, both locally and abroad. I don't really have the words (which is a bit of a crime in my line of work) to express the gratitude I harbour for every single photographer who took the time to chat with me about their work, motivations, hopes, and fears. I've only been on the receiving end of that experience a few times, but I know it can be extremely unnerving. And you all did fabulously — just leaf through these pages for proof.

And finally, I'd like to extend my heartfelt thanks to the various photographic companies which have supported this magazine throughout my tenure. In the biz they are referred to as 'clients', but that always seemed way too cold a term to apply to the vivacious group of people behind our local brands, stores, studios, and service providers — many of whom I have come to know well over these years. Their efforts don't always go acknowledged, hidden below the shroud of business, but without these dedicated individuals going beyond the call of duty time and again, the industry as we know it would simply grind to a halt. So thank you all for your tireless work, advocacy, and camaraderie.

But despite all the undeniably fantastic stuff above, there comes a time when the pull to move on and face new challenges can no longer be ignored. And so it falls to me to sign off this one final time. But enough with the maudlin stuff — you'll likely still see a bit of me, as I hang around to help with various bits and pieces on the magazine and, better still, come next issue you'll have an exciting new editor to meet. And I for one can't wait to see all the fresh goodness her new perspective brings, so be sure to check in next issue to get in at the ground floor of this new chapter.

Until we meet again,

Adrian Hatwell

D-Photo

Cover image: Andris Apse

dphoto.co.nz

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D-Photo

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David Cook



Edin Whitehead, 2014 Amateur Photographer of the Year



Loren O'Connor, 2014 category runner up

SIGMA D-PHOTO AMATEUR PHOTOGRAPHER OF THE YEAR 2015

New Zealand's biggest and most prestigious amateur photography competition is now open for submissions for its 2015 edition. *D-Photo* once again partners with Sigma to host the country's most popular photography contest, which is open exclusively for amateur photographers.

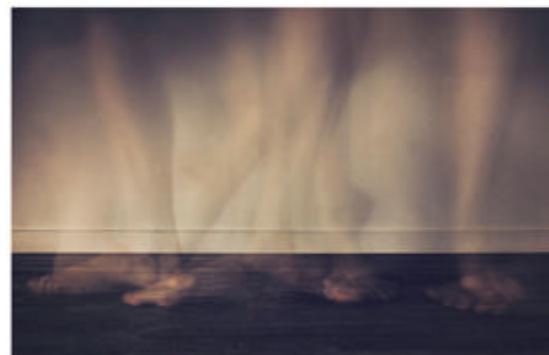
This year's competition will feature a range of categories, with many sponsors having come on board to support the amateur photography community. CR Kennedy will sponsor two categories this year — Nature and Monochrome

— and White Studios will be sponsoring both the People and Creative categories. The Travel section this year is sponsored by Momento, and ProGear supports the Landscape category.

As the years have gone by the competition has become increasingly popular, with a larger number of participants and photographs submitted every year. The 2014 edition of the competition received an outstanding 5783 entries. Now in its sixth year, the competition will showcase the incredible levels of talent from the amateur photography community.



Liz Hardley, 2014 category winner



Sharee McBeth, 2014 category winner

ENTRY DETAILS

Entries can be submitted online at dphoto.co.nz/apoty any time before 5pm, Monday, June 15.

This year's categories include: Nature, Monochrome, Travel, Landscape, People, and Creative. Visit dphoto.co.nz/apoty for full terms and conditions.

Prize announcements will be made in the coming weeks, so be sure to keep an eye on dphoto.co.nz and on our Facebook page (facebook.com/dphotomagazine).

IMPORTANT DATES

March 16: submissions open
June 15: submissions close
July 20: winners announced in *D-Photo* No. 67



Stephanie O'Connor, 2014 category winner



Bianca Duimel, Red Matters shoot

RISE OF THE RED-HEADS

Their porcelain skin, fascinating-coloured eyes, and vivid-coloured locks are often mocked, but redheads have a new advocate in photographer Bianca Duimel, whose new project, *Red Matters*, seeks to redress prejudice against those of red pigmentation.

"As a very visual and sensitive child and adult, I have always been fascinated by people with red hair," Duimel says. "Now as a photographer and artist, I want to help break the negative stigmas attached to being a redhead, and lighten the lives of redheads if only just a little, and start a movement."

She'll be shooting right throughout the year, with the intention of having at least 100 people as role models, or as she has fondly titled them, 'red models', to comprise the subjects of a future book.

If you want to get your red hair involved and model for Duimel's project, email her at biancaduimel@gmail.com, or text 027 267 6007.



A LOVE-HATE WIN

Selected from a shortlist of three photographers, PJ Paterson has been awarded the 2015 Annual Commission by Sacred Hill to produce a body of work especially for the Auckland Festival of Photography Fine Art Commission, held in June.

Focusing on the politics of progress, and his love-hate relationship as a consumer and

a commentator on consumption, Paterson uses digital techniques to stitch multiple photos together to create a juxtaposition of capitalism's waste with pristine landscapes. Rather than creating an image of complete fabrication, Paterson manages to form more of an exaggeration of reality in the landscape he produces.

To celebrate the fifth year of the Annual Commission by Sacred Hill, Creative New Zealand has organized for Paterson to visit China in late March, which will enable him to research and develop his work to be exhibited first at the festival, and then at the Pingyao International Photography Festival in China later in the year.

PJ Paterson



LOCAL BOOKS TO THE WORLD

To assist local photographers in getting onto the greater art world's radar, Anita Totha has created a new photobook distribution initiative called Remote Photobooks.

Selected photobooks and photo-related publications from established and emerging photographers, bookmakers, and independent publishers from New Zealand are available for purchase through the new initiative.

Remote Photobooks debuted its selection of titles at the Photobook Melbourne Fair, which was held on February 14–15. Artists such as Harvey Benge, Fiona Clark, David Cook, Yvonne Todd, Anne Noble, and Nic Staveley are just a few who have their work sold through Remote Photobooks.

Keep informed of new titles added to the inventory and upcoming events by searching for [RemotePhotobooks](https://www.facebook.com/RemotePhotobooks) on Facebook.

Anita Totha at Photobook Melbourne Fair



KIWI SHOOTER A WORLD BEATER

This year's edition of the World Photographic Cup, an international contest now in its second year, sees a New Zealander taking the podium among the globe's best photographers.

Dance and commercial photographer Amber Griffin has landed one of the top three spots in the Commercial category, alongside photographers from Austria and Portugal, with an image created to promote the end-of-year dance show, called Galapagos, for the graduating class of Whitireia Performing Arts Centre.

The image was about showcasing the talent of each performer while still acknowledging the class overall. "Because dance is a visual art form, most dancers tend to be extroverted and willing subjects who are enthusiastic about the photographic process," Griffin told *D-Photo* in a previous interview.

She said she loves working with commercial dancers, and this image in particular became a "labour of love".

Final results for the World Photographic Cup, which was established to bring together photographers from across the world and unite them as a global community, will be released in April.

Amber Griffin



Wedding Workshop in action

LEARN TO EARN

A local photography trainer is offering a tailored one-day course for amateurs who are serious about turning the dream of earning money from their craft into a reality.

Head along to Three Little Wishes' one-day Wedding Photography Workshop in Auckland, complete with practice wedding day, and you can learn to turn your passion for photography into fuel for your bank account.

The workshop is designed for amateur photographers looking to earn revenue from their photography, or for the photographer who is simply interested in learning more about wedding photography.

A mock-up wedding day will be created, from the bride getting ready through to the cutting of the cake, and attendees will photograph every part of the day under the guidance of qualified tutors. Advice will also be given as to how to create and run a wedding photography business.

The next workshop will be held on Friday, April 10 from 10am–5pm in Paremōrēmo, Albany. Previous workshops have filled quickly, and each session is limited to eight people only, so head to threelittlewishes.co.nz to secure your spot.

AUSSIE SENSATION BOUND FOR QUEENSTOWN

Be sure to have the dates for the New Zealand Institute of Professional Photography (NZIPP) Infocus 2015 conference set aside this August if you fancy catching one of Australia's most talented photographers in the flesh.

Photographer and artist Alexia Sinclair has been confirmed as a headlining guest at this year's industry event, to be held at the Rydges Lakeland Resort in Queenstown, on August 6–10, 2015.

The highly regarded artist will be hosting a talk titled 'How to get the key to a castle on a shoestring budget', focusing on her latest series, *A Frozen Tale* in Skokloster Castle, a

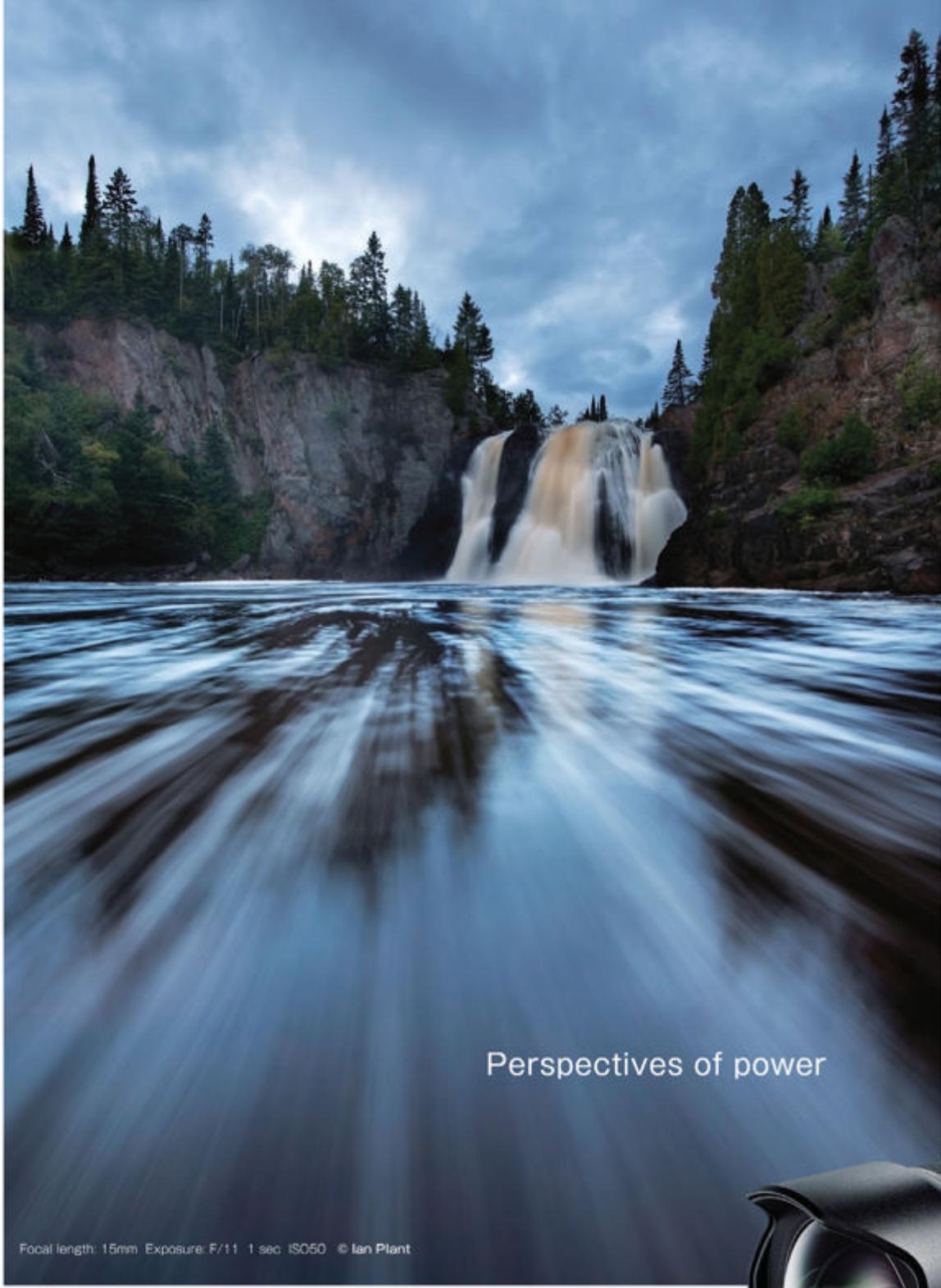
series shot after she received an invitation from The Royal Armoury of The Royal Palace.

Sinclair will talk about her experience in creating her set of images, which she shot in a 17th-century castle set on a frozen lake 80km north of Stockholm. She'll outline how she dealt with situations such as formulating a cast and crew of 40, dealing with sub-zero interiors with no power, as well as discussing personal work and how it can lead to commissioned pieces.

As ever, there will be more top talent adding to the speaking roster in the weeks to come, visit nzipp.org.nz for more details and to secure your ticket.



Alexia Sinclair



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Focal length: 15mm Exposure: F/11 1 sec ISO50 © Ian Plant



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**The Sony mount version does not include VC since Sony digital SLR bodies incorporate built-in image stabilization functionality.



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NATURE MEETS LUXURY

Surrounded by nature, marine life, cultural subjects, and stunning landscapes, you'll find plentiful opportunities to unleash your camera and practise your art in Marlborough Sounds, and in June you can do so alongside one of the country's top photographers.

Leading professional photographer, Simon Woolf, will offer both novice and advanced photographers the chance to improve their skills across a range of different photographic styles during the Bay of Many Coves Photography Retreat, held June 26–28.

During the weekend retreat attendees will photograph marine life and rare native birds, and take part in night shoots, with guidance from Woolf throughout the stay.

Making the retreat uniquely luxurious, photographers and their partners can relax in luxury apartments, try out the fine cuisine the Marlborough Sounds has to offer, and make use of the many lavish facilities of the five-star Bay of Many Coves resort.

Pricing starts at \$990 per person, more information and booking forms can be found at bayofmanycoves.co.nz.



Bay of Many Coves

TAURANGA WELCOMES TOP TALENT

Taking over the Tauranga Racecourse from April 29 to May 3, the Photographic Society of New Zealand's 63rd National Convention is a must-attend for anyone even casually interested in photography.

Attendees to the convention, which this year has been titled Exploring Pixels, will hear from speakers including Julieanne Kost from Adobe, professional landscape, travel, and wildlife photographer Guy Edwardes (profiled on page 14), founding member of ND5

Christian Fletcher, Lightwave Gallery owner Ken Wright, and photographer Kevin Clarke.

Workshops, which are filling up fast, will be held on the Thursday and the Saturday of the convention, and include topics such as 10-minute techniques in Lightroom, workflow from capture to print, and what makes a good lens.

Registering for these workshops quickly is advised, as spaces are limited, visit exploringpixels.nz to plan your visit.

MAGNUM COMES TO NEW ZEALAND

A momentous photographic exhibition by a collection of the world's top photographers is coming to Auckland, and along with it comes the amazing opportunity for local photographers to workshop with artists from the legendary Magnum Photos agency.

As part of the Auckland Festival of Photography, the exhibition Offside Brazil – the combined work of four Magnum photographers, four Brazilian photographers, and two creative collectives – will show free to the public at the Aotea Gallery from May 29–June 19.

The exhibition presents a probing glimpse into Brazilian society at the time the rapidly developing nation was hosting the 2014 World Cup. The photographers, including Alex

Majoli, David Alan Harvey, Jonas Bendiksen, and Susan Meiselas, have taken a piercing look beyond the sporting event to record the daily life, celebrations, struggles, and triumphs of the nation during this integral moment in time.

Accompanying the exhibition to our shores will be Magnum photographers Olivia Arthur, Chien-Chi Chang, and Thomas Dworzak, who bring the legendary Magnum Workshop experience to New Zealand for the first time.

Held at Whitecliffe College of Arts and Design in Auckland, the workshops will run between May 28 and June 1. Applicants will need to submit a portfolio prior to being accepted, and the cost will be in the area of \$1500. Visit photographyfestival.org.nz for forthcoming details.



EPSON PAINTS IT BLACK

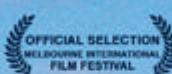
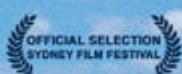
Epson has added to its line-up of high-quality printers with its new A3-plus printer that sets fresh records for deep blacks.

The Epson SureColor SC-P600 claims the industry's highest black density to date, as well as reproducing a wide colour gamut for exhibition-quality prints.

The professional printer is also ideal for semi-pros and enthusiasts, capable of slotting itself into requirements for regular high-quality colour presentations, for home or studio use. It's got a range of professional features including high-capacity cartridges, networking and wireless connectivity, and advanced media handling.

Find further information on the Epson SureColor SC-P600 at epson.co.nz.

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"A STUNNING VISUAL ODE TO THE PHOTOGRAPHER SEBASTIÃO SALGADO"
VARIETY



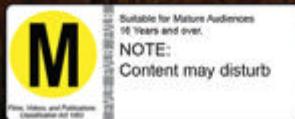
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THE SALT OF THE EARTH

A journey with Sebastião Salgado

a film by Wim Wenders and Juliano Ribeiro Salgado

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madman.co.nz/incinemas #TheSaltOfTheEarth





CURTAIN RAISE FOR THE SALT OF THE EARTH

Those who missed the Oscar-nominated film's run at the New Zealand International Film Festival in 2014 now have the chance to experience the powerful photography documentary, *The Salt of the Earth*, in cinemas nationwide.



The film leads audiences through the 40-year career of legendary photographer, Sebastião Salgado, as he travelled across the continents, witnessing many major events in recent history, including international conflicts, starvation, and exodus.

Known for his social documentary photography, he captured elements of ever-changing humanity and the often unbearable outcomes of global strife. The documentary was co-directed by Salgado's son, Juliano, who accompanied his father during his last travels, and renowned German film-maker Wim Wenders, a photographer himself. *The Salt of The Earth* is in cinemas from March 12, 2015.

Congratulations to Rob Dickinson, Josh Windsor, Rosie Matthew, Andrew Caldwell, and Diane Beguely, who were the lucky winners of *The Salt of the Earth* double passes we recently gave away on Facebook.

If you missed out, fret not, we also have a copy of the truly gorgeous *Genesis* photobook, comprising Salgado's later work capturing pristine territories and landscapes as tribute to the beauty of the planet, to give to one lucky reader.

To be in to win simply write in and tell us what natural wonders help pick you up when the grubbier side of the world gets you down. Send entries to editor@dphoto.co.nz with the subject 'The Salt of the Earth'.

UP YOUR STYLE

The Auckland-based online store Camera Style was opened in 2012 by Natasha Wedding, who had a vision of bringing photography products reflecting the idea of being unique to the local market.

Wedding spent tireless hours trawling the internet for inspirational brands and styles to stock — all of which are one of a kind and can't be sourced anywhere else in New Zealand — through her store at camerastyle.co.nz.

Her most recent addition to the store's product offering is the Epiphanie leather range. Being leather products they are hard

wearing, durable, and reliable, which are important features when carrying around thousands of dollars' worth of gear.

Camera Style has given us a handsome Hudson Cognac camera bag worth \$420 to give away to a lucky reader. Universal for both men and women, the bag transforms from a satchel to a cross-body backpack easily and has enough room to store a tablet, camera with attached lens, an extra two to four lenses, as well as a flash, battery pack, and wallet.

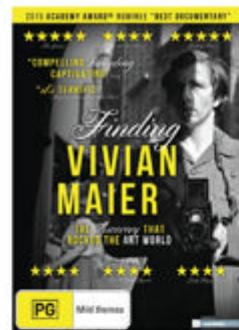
Head to dphoto.co.nz to enter and tell us what you'd store in the bag.

We are very proud to announce Josh Windsor as the champion of our recent *D-Photo Epson Summer Photo Competition*.

Windsor topped the competition with this stunning night sky image taken while camping off-track on the slopes of Mount Ruapehu — a distinctly Kiwi summer experience.

As the competition winner, the photographer takes home an Epson Artisan 1430 photo printer and a GoPro Hero3 White Edition action camera, with a total value of \$889.

We had a terrific response to this competition, and we're hosting an online gallery of finalist images, which you should check out at dphoto.co.nz.



TAKE HOME VIVIAN MAIER

Last year was a real winner for photography documentaries, and we are giving readers the chance to take home another Oscar-nominated feature, the gripping tale of discovering a lost street-photography legend, *Finding Vivian Maier*.

The documentary explores the fortuitous discovery of thousands of negatives shot around New York since the '50s, taken by previously-unknown photographer (and nanny) Vivian Maier. Since the discovery, the late Maier has been elevated to the pantheon of great street photographers — though the ordeal was not without its controversies.

If you'd like to win a copy of this amazing film, email editor@dphoto.co.nz with your suggestion for a photographer or photo project that would make an interesting documentary subject, using the subject line 'Finding Vivian Maier'.



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PROFILE GUY EDWARDES

THE NATURE OF THINGS

Adrian Hatwell speaks with renowned British photographer Guy Edwardes about the benefits of repetition, trashing gear, and crumbling industries



Adaptation is the feature in nature that allows a population to continue to thrive in a changing environment. As a veteran nature photographer, Guy Edwardes has spent much time observing the manifold instances of adaptive behaviours that help his wild subjects flourish. Observing the photographer's career, it seems this knack for adaptation may have rubbed off on Edwardes himself, as he has gracefully navigated an industry beset by dramatic upheaval, developing a fluid career that would make Darwin proud.

In late April, Edwardes will grace New Zealand shores as a guest at the Photographic Society of New Zealand's annual National Conference, this year held in Tauranga. While here he will host two of the hands-on workshops that ensure he's in high demand as a teacher across the globe. Unsurprisingly, the limited spots at these local events filled up long ago.

The landscape, wildlife, and travel photographer is kept busy year-round with his workshop schedule. Immediately after his trip to our shores he is back to Northern England for a week-long workshop, followed by trips to Wales, Ireland, and Slovenia.

"The call for workshops is so great I just keep squeezing them in," he says.

As non-stop as his international teaching schedule is, this wasn't always a way of life, or business, for the photographer. For much of his two-decade career, Edwardes' primary trade was in stock photography, a career he was fortunate enough to begin building while still studying.

Like many great nature photographers, Edwardes' passion began with an enthusiasm for the natural world and a desire to see it protected. However, after three years studying conservation, he grew increasingly worried there was no career waiting at the end of his study path.

Luckily, his hobby of photographing birds meant he had a smart little portfolio that gained him entrance to a photography degree. During these studies Edwardes submitted photos to various image libraries, and was soon taken on by one of the biggest in the business. A professional photographer by the age of 21, he graduated and walked right into full-time stock photography work, circumventing the difficult 'breaking in' period many young hopefuls struggle with.

"To be honest I didn't find it all that challenging. Because I was lucky enough to be taken on by a big picture library I always knew exactly what I was trying to achieve. I was able to go by its guidelines, and in those days it was relatively easy to make a decent



living in stock photography."

In a dream position to continue developing the areas of photography that interested him — initially just wildlife, but soon expanding to include landscapes and travel imagery — while earning a living at the same time, Edwardes was working in the golden era of stock photography. It was a period that would not last, but during that crucial time in his career the photographer found himself in the ideal proving ground.

"I always took the approach that I would shoot what I wanted to shoot the way I wanted to shoot it, rather than just going by [the picture library's] own stock list. They used to send out lists of pictures their clients were after, and I knew the sort of thing they were after and the way they wanted it shot, so I picked the ones that appealed to me and shot those."

Edwardes also didn't have to go far to find plenty of inspiration for his nature and landscape shoots. Though he has travelled extensively throughout the world, the photographer says his home in the British Isles is still his very favourite place to photograph.

"Where I live, in Dorset, is extremely photogenic, so I could quite easily work here if I didn't want to travel — there's enough to do here."

One of the area's biggest natural attractions is the Jurassic Coast, a stretch from Dorset to Devon of

around 160km offering varied rock strata throughout its length, including golden sandstone, red sandstone, chalk and limestone. This spot, which is now classed as a World Heritage Site, holds a special value for Edwardes, as do the classically English patchwork fields and hedgerows, rolling hills and woodlands of the adjacent countryside.

Despite changing tracks before completing his conservation studies, Edwardes still calls upon his expertise in the field while exploring these naturally abundant areas. When it comes to photographing wildlife, it's his familiarity with the animals that allows him to achieve such superlative results.

"Knowing the way animals and birds behave, when and where to find them, the breeding times, and when you're going to get the best pictures is all essential for a wildlife photographer. Knowledge of the subject is essential if you're going to get good shots, and a range of shots and different behaviours."

Although three years of conservation study is a good leg-up when it comes to acquainting oneself with animal conduct, Edwardes says a formal education isn't a prerequisite to excellent wildlife photography, as long as you have the time to invest in your craft.

"The best way to get to know your subjects is to spend time with it, not necessarily with the camera.





I think all wildlife photographers, when they are not familiar with the subject, will observe its behaviour and get an idea of when the best shots will occur.

"The more time you spend with a subject the better. If you set yourself a project focusing on just one species, I think you'll always get the best results."

This mantra of familiarity breeding success holds true for his landscape works too. As well travelled as he is, Edwardes says it is not in his nature to simply visit a location once and tick it off some imaginary list. When he discovers an intriguing viewpoint he feels compelled to return, time and again, to see how the situation changes with different light, in different weather, or at different times of the year.

"You can always improve your images that way," he instructs, "rather than dashing about to new places all the time."

The one spot Edwardes has returned to most in his career is Lake Bled in Slovenia, a popular pastoral tourist spot featuring a rustic little church surrounded by lush trees and rolling mountains.

"You're fairly restricted in the viewpoint, but I've been there probably 100 times or more. Every time I go there I get at least a decent shot. Sometimes something quite spectacular. It's amazing the range of pictures you can get from one vantage point."

When it comes to photographic technique, Edwardes says he adheres to one rule only: don't adhere to any rules. While he keeps all the fundamentals of composition and exposure in the back of his mind while shooting, he treats these as guidelines, and is never hesitant to break them in the pursuit of achieving his vision.

"In landscape photography it's a general rule not to have a centred horizon, because it splits the picture in two," Edwardes explains. "But I'll try to have a centred horizon and make it work. And in many cases it can: if

you've got some symmetry, like a nice reflection that's perfectly symmetrical, then it can work really well."

He has a similarly practical philosophy towards post production. While many landscape photographers fall into one of two camps — either no-manipulation purists or unapologetic digital artists — Edwardes walks an even-handed middle ground. Since switching to a digital full-frame camera 12 years ago, he has stopped using graduated neutral-density filters to control contrast, and instead takes two exposures and blends them together manually using layers in Photoshop.

"I get a result that is more natural and much closer to how I remember seeing the scene at the time, in terms of the tonal range and contrast, than I would ever be able to achieve with a single file or using filters. If you call that 'digital manipulation' then I do it extensively, but it's only to get a much more natural end result."

Wildlife photography is a different story, where Edwardes will do little more than slight cropping or clone out dust spots. However, there are exceptions depending on how the photographer intends to use the image. If an image doesn't quite work because of some obvious distraction, but would otherwise be very commercially viable, he is content to digitally remove the distraction and sell the image for commercial purposes. He stresses that he would never enter such an image in a competition or try and pass it off as a straight shot.

Gear-wise, Edwardes is a dyed-in-the-wool Canon shooter, currently sporting a Canon 5D Mark III for landscapes, a 1D X for wildlife, and a full complement of lenses, from 15mm to 600mm. He also keeps his older 5D Mark II on hand, as it offers more freedom at times when he's working in precarious situations, such as wading out from a shoreline.







"If you've got a nice new camera you're going to be put off from going that little bit further into the water where that better shot is because you want to protect your kit. I'd rather have an old camera and be prepared to go that bit further, and get the shot at the risk of losing a cheaper camera."

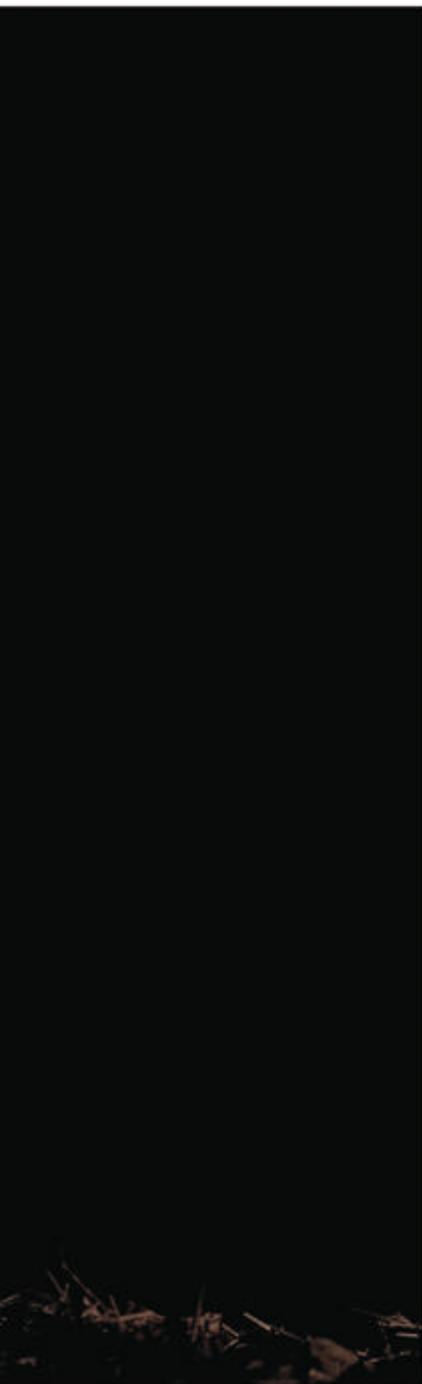
And on the subject of gear that doesn't cost the earth, Edwardes has a handy tip for landscape photographers looking to get pin-sharp images in outdoor conditions that can often be far from ideal: get spikes.

"I like to have big long spikes on my tripod, four inches long, because in the UK it's nearly always windy. If you're using any equipment at slower shutter speeds that wind vibration which travels through the

tripod can have a big effect on the sharpness of your pictures, especially when using longer telephoto lenses.

"That's something that I couldn't live without, having used it for a number of years."

Brilliant locations, sensible philosophy, and judicious gear usage are all ingredients which quickly equated to a very successful career in stock photography for Edwardes. He was shooting what he wanted, how he wanted, and getting good money for it. But even the best-situated professional is vulnerable to life's curve balls, and so it was that the rise and proliferation of digital photography saw a complete collapse of the stock photography market as it once existed.



"I used to earn my living only from selling stock photography through a couple of big picture libraries, and in the early days I was able to earn a living through a continually cycling set of about 50 images. As digital came along, the prices of pictures began to fall, so the number of images I had to have in the library started to increase to a point where I could no longer keep up with it.

"I've got tens of thousands of images in there now that are earning me a lot less money than those 50 pictures I had in there in the '90s."

It's a shake-up many photographers never recovered from. But Edwardes took the blow on the chin, finding a way to adapt crisis into opportunity. Where his stock revenue has fallen, his new workshop

venture has more than made up for it. He currently travels around the globe full-time to conduct around 35 workshops a year, all of which are booked up at least a year in advance. He says repeat business from satisfied customers is a big factor in driving that success.

Edwardes' hectic schedule will allow him little time to explore New Zealand when he visits for the first time later this year, and the people who managed to secure places in his limited workshops should feel privileged indeed. Those of us missing out this time will simply have to rely on our nation's formidable natural allure to tempt the adaptable, globetrotting photographer back to our shore again some time soon.

STICK AND MOVE

Queenstown photographer Stefan Haworth talks Lara Wyatt through his latest global adventure, and espouses the flexible benefits of packing light

The prospect of judiciously deciding on the clothing and essentials to squeeze into a suitcase for a three-month trip is intimidating for most. But never one to take the easy route, adventure photographer Stefan Haworth of TappedNZ Photography didn't give himself even that luxury. For his latest international trek he selected a meagre backpack and aimed for a measly 7kg to fit everything for his three-month adventure of

shooting and exploring. He missed his ambitious mark slightly, ending up with a 12kg backpack, including all his clothes and camera equipment. There was no cabin luggage — everything he took could fit into a carry-on bag.

Haworth ventured to Tahiti (Moorea), Los Angeles, San Francisco, Mexico (Oaxaca, Puerto Escondido, Yucatán), New York, Taiwan, Bali and India, and being able to cram everything into a backpack gave him an added freedom to shoot wherever, whenever, and







Afternoon in an Pier 62 skatepark, NYC



Indonesian lady weaving her daily offering baskets

whatever caught his eye.

"You'd arrive in places and it's 2am, but you're not tired, and you don't have to drag anything anywhere — you've just got a lot more flexibility," Haworth says.

His weapon of choice on this voyage was the compact full-frame Sony RX-1, the fixed 35mm lens of which he found useful in pushing him to refine his techniques.

"I was really interested in the 35mm lens. It doesn't allow for zooming — I like my wides, and my long lens as well, but limiting what I could take made me concentrate and improve on what I could do. My favourite used to be a 50mm, but then I changed to a 35mm — so I thought, why not take a 35mm only. I was a bit gutted on some shots, but it meant I had to do more moving around, and there were shots I'd go back to get."

Also slotted into his backpack was a Westcott Apollo Orb, a softbox that opens like an umbrella to work with his speedlite, which Westcott suggested to Haworth as a convenient choice for the photographer with limited packing space.

"In Mexico I wanted to shoot anything that may come my way. I knew the surf was good there, and I love shooting culture, but I knew lighting was limited. I was looking at taking a strobe, but it'd be very heavy ... the Apollo Orb is so easy to set up in a second."

Capturing portraits in each country was the main goal of Haworth's trip, but once he'd arrived plans changed a little, and he found himself straying from his original aim considerably.

"I relaxed a bit and explored. Some places were harder than I thought to get portraits, but in places like India I wanted to get the best shots with good stories. I didn't want to do anything half-arsed."

Haworth befriended specific locals from every destination he visited, and learned their backstory. Some were initially hesitant to have their portrait snapped, but with some reassurance — and, in one instance, by being the gopher for a man in India — eventually most could be persuaded to sit for a photograph or two.

"You can't just jump in there and start taking photos. You can try and take secretive ones, but it's hard when the person you want to take a photo of has people around them. I spent a lot of time wandering around the most religious area in India, it was six days struggling in the heat.

"I met this guy, he was very loopy, and I ended up being like a servant for him. He'd ask me to get him bananas, and he'd tell me about rockets in space. He had long, long dreads. It took me three attempts at sunrise to get the shot I wanted — it ended up being my second-to-last night in India — the next night I was in transit to New Zealand."

Exploring other Angles of Taj Mahal, India





One of the many characters of India

Going up to a stranger on the street, in a foreign country no less, may seem like a daunting prospect to most, but Haworth possesses a youthful enthusiasm which makes such impositions a non issue.

"I don't find it challenging. You just make sure you don't barge in. I sit down near them and make sure I don't get over the top, in their face. The camera I have is small, so it's easy to get away with. And it's got a pretty silent shutter, so holding the camera at your hip you can shoot without them knowing.

"But if I want a posed shot, I maybe even put on an act like I'm tired and make out I'm not specifically there to shoot them. In Mexico I saw a guy who was tuning his guitar before he played. I sat down near him and made a bit of eye contact then talked a bit about the heat and music, and offered him my water. I then asked him if he'd mind if I took a photo — it was something along those lines anyway, the language barriers can make communication a bit limited," Haworth says with a laugh.



*New York City as sun fades
and a new light appears*



Sun over the waters of Bali



*Reaching Pura Pasar Agung
after summiting Bali's largest
Volcano Mt Agung, Indonesia*



Balinese farmer on the rough back roads to Pura Lempuyang Luhur

Because of his packing limitations the photographer also had to be careful with how many shots he was taking.

"I was quite hesitant. I didn't take my laptop so I couldn't clear my SD cards onto a hard drive every night. So I'd stack the cards and keep a general count of how many photos I'd taken each day. And then when I got to the next Apple store I'd pretend to be interested in buying and download them all. If I look back I'd take more SD cards, and wouldn't stress as much."

Haworth's big takeaway from the trip, technique-wise, is the benefits of keeping baggage as lightweight as possible for increased simplicity and ease throughout his journeys.

"The more simple it is, the more enjoyable. You don't need to worry about all the knitty-bitty things."

It's a freedom that certainly shines through in the roving photographer's latest showing. The only worry for Haworth now will be coming up with a new itinerary that could possibly top this latest adventure.

Bali ricefields as the sun sets, Indonesia



Packing light for three months



Baba Somnath, new day rising upon holy city of Varanasi



Ilk Presents Cool Girls exhibition

THE SIBLINGS LOWE

They found big success at a young age, now brother and sister James and Katherine Lowe talk with Chris Smith at the launch of their collaborative new fashion exhibition

D

-Photo last caught up with photographer James Lowe a few years ago, when the young artist received the Auckland Festival of Photography's annual Fine Arts Commission [see *D-Photo* No. 48]. Since then the photographer has exhibited in Paris, worked with the McNamara Gallery, and shot alongside musical prodigy Lorde during her tours.

Busy as he has been, he is not the only star in the Lowe family — his sister Katherine is one of New Zealand's best-regarded bloggers, of Katherineisawesome.com fame, the popularity of which has propelled her to the status of respected commentator within the national fashion industry.

The siblings are now working together on a project involving some of the country's top fashion brands, so it was the ideal time sit down and discuss the power pair's take on photography, fashion and blogging over a cold coffee and some fizzy drinks on Auckland's Tyler Street.

The new project, Ilk Presents Cool Girls, has been prepared as part of the creative platform Spark Lab's Fashion Month, and represents a dramatic shift from the moodily staged images *D-Photo* last saw from James.

"I stopped doing, for lack of a better term, art photography for the past two years, now I'm just working commercially, and only in the last two months I've been getting back into exhibiting," he explains. "So this is obviously one that sort of fits in more with what I do commercially."



Though he has been steadily building an impressive portfolio as a freelancer, the photographer admits that he is still new to the fashion world, and that's where Katherine's expertise come in. She was contacted by Spark Lab with a rather ambiguous proposal to put something together, and already had an ideal collaborator at her side.

"I wanted to do a fashion show but the budgets — well, they didn't want to pay for that, and so I suggested that we did this [exhibition]," she says. She says that with James shooting more fashion, and the fact they work well together, the concept could be quite interesting. The pair chose five brands and set out to create nine images for the exhibition. A selection of new models and friends then helped bring the project to life.

The exhibition was held at the newly-founded Spark Lab, situated within the Seafarers building, with the show conceived in a very nude style, much like their photographic styling, with photos placed on white backdrops to direct focus and attention to the images.

The Lowes tend to bring a unique and simplistic style to the board with their photography work. They describe it as minimal and boyish.

"James likes it when people look like they're going to cry," Katherine says, laughing. "When we are in control it's pretty minimal make-up, very specific-looking girls, very low-key style."

James recalls going to an Yvonne Todd lecture and hearing her mention the term 'lazy perfectionist', which he also feels is a fair description for how he and his sister work.

"We kind of get the most out of doing the least possible. I find myself putting the lights in the same place these days. 'This works, I know this works!' I guess with this [project] I know that people are giving up their time, unpaid, so it's just trying to be effective with the time."

Together the siblings deliver an impressive model of success in a rapidly evolving, often unsure, landscape of new media. Katherine's blog quickly became one of the most influential in the country, a template for a legion of imitators. She admits, however, that the enthusiasm which once buoyed blogs as the lithe new media of choice has since abated, with other social media platforms quickly rising to fill the gap.

"There's no point in having a blog if you've got nothing to say, or no opinions at all. And there's no point in having a blog if you think you're going to live off it ... I think people's attention span is really short these days, and Instagram gets a lot of views because of that ... I think that Instagram is a lot easier and that if you were starting a blog now, it would be very difficult for it to have the momentum that a blog had about two years ago."

Asked if Instagram ought to be the platform of choice for emerging creatives, Katherine says there are indeed people making a lot of money on the visually-driven network. James, however, sees the goal of an Instagram as something to accompany another medium, rather than to be solely reliant upon. And he doesn't put anything of any real worth on Instagram due to its interesting terms and conditions section.

The duo certainly have the figures to back their opinions up, with James supported by over 100,000 followers on Instagram and Katherine with over 10,000, they have a direct line to market their work and photos to a very large, engaged audience.

His youth is likely a contributing factor to James' social media success, but when it comes to photography, there's no denying that in a short span of years he has created a CV and portfolio that would be the envy of many twice his age. Yet despite early success, he still struggles with the uncertain strain of freelancing, not knowing what the next

THANKS FOR COMING.
THESE ARE POLAROIDS FROM OUR
SHOOTS. THEY ARE EDITIONS OF 1
(OBVIOUSLY.) YOU ARE WELCOME
TO TAKE ONE AFTER 9.00PM.

ILK
X





month may hold, and it's only recently he's been able to work full time and live off the proceeds.

While her brother has spent the last few years trying to understand how to make the art of photography a living and not just a hobby and pastime, Katherine believes being likeable, developing a style and providing a point of difference is where success lies.

James spans the divides between art, fashion, and commercial shooting, and though he is yet unsure how to label his own distinctive style, there's no denying brother and sister have come together to create a distinct look. Working with a very clean aesthetic, the pair aim towards making sure that the final outcome is very virginal — a look that is strictly Lowe, with a persona to match.

James has an upcoming exhibition at the McNamara gallery in Wanganui later this month, visit mcnamara.co.nz for more details, and you can follow James on jamesklowe.com and Katherine's blog at katherineisawesome.com

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WELCOME TO THE WORLD

PJ Heller speaks with three of New Zealand's top street photographers about the genre's value as a mirror for society, a cultural record, and a gift to future generations

At first glance, the images look like random snapshots: humdrum workaday street scenes, and people standing around, some looking directly into the lens but seemingly unaware they are being photographed, going about their everyday lives.

But a closer look at the framing, the lighting, and the timing — what Henri Cartier-Bresson called “the decisive moment” — reveals these images to be much more than casual or haphazard snaps.

Images such as these, created by so-called street photographers, are a visual record of our time. They capture moments that people today are too busy to recognize, and that future generations can look back on to gain some insight into what life was like during a particular period.

“With so much arty studio-based photography being done, the outside world is in serious neglect as far as photographic documentation is concerned,” says John B Turner, photographer and retired lecturer in photography at the Elam School of Fine Arts at the University of Auckland.

“I feel sorry for future historians trying to find photographs that show aspects of the real life of people at home, at work and on the street.” Turner’s varied career includes work as a news, commercial, and museum photographer, writer, editor, curator and historian.

Capturing street images for social documentation is vitally important, agrees fellow photographer David Cook, a photo lecturer in the College of Creative Arts at Massey University in Wellington.

“Time and time again I’ve talked to people who research and are trying to find photos for an exhibition or a book,” Cook says. “They can find photos of a city or place which show the streets and the buildings, but to find really good-quality photos of how people inhabit those spaces, the people in those spaces, that’s often very challenging because it’s so much a part of the fabric of everyday life that we let it slip by, often without making images of how



These pages: David Cook

people inhabit spaces. I think it’s really important to do that.”

It’s just what Cook has done, focusing his work not only on the street, but on contested space, community, and ecology. He doesn’t lock himself into using a particular camera and lens, going so far as to use a Mamiya medium-format camera for some of his street work. He also won’t pigeonhole himself into being just a street shooter.

“I don’t think I ever called myself a street photographer,” he says. “The theatre of the street is part of the substance of work that I do from time to time.”

“The kinds of images I’m interested in are not timeless images,” adds Cook, who took up photography in his 20s while at School of Fine Arts at the University of Canterbury. “They’re really anchored in time, where you can read a lot about the culture and the here and now. You see that through how people look, how they dress, how they cut their hair, how they gather in various places, what they do and who they hang out with.”



These pages: Julian Ward

Unlike Cook, longtime Wellington-based street photographer Julian Ward concentrates strictly on street scenes. He describes his images as "human landscapes".

"I'm not socially conscious," he admits. "I'm not interested in the state of humanity. I'm not interested in saving the world. I'm not interested in photographing down-and-out people or people with issues and problems. I don't do any other kind of photography, not even family photos. I don't take assignments. I don't do documentary [photography] at all. I don't tell stories."

"It's the very essence and familiarity of a city which I enjoy," says Ward, who has been shooting since he was 14 and is never without his Leica M9 camera with its 35mm f/2.0 lens when he is outdoors. "To observe the rhythm of light, shadows, reflections, and groupings of people. To return to the best spots and wait and wait ..."

That waiting paid off, as showcased in Ward's latest book, *Wellington Streets*. The 24-page book is his fourth of photographs. The only text in it is his message: "Just outside my window is Wellington city where I wander most days with my camera." The book features 47 black-and-white images.

"I have only ever shot in black and white."

Ward's book supports the notion that street photography can and should be used for social documentation. It has been selected by the Museum of Wellington City & Sea to be included in a "time capsule" so future generations can see what Wellington street life was like in the early 2000s.



Cantabrians and others are already getting a chance to journey back in time through Cook's exhibit and book, *Meet Me in the Square*. The exhibit of 76 black-and-white images, selected from some 6000 photos he took between 1983 and 1987, was his way of rebuilding, through his photos, the city he remembered, not the Christchurch decimated by the 2011 earthquake.

Meet Me in the Square is being shown through May 24 at the Christchurch Art Gallery on Tuam Street.

Ward, Cook, and Turner, who now lives in China, are among New Zealand's preeminent street photographers. Each has his own approach, style, and unique story to tell about how they got involved in photography. They have more than a century of combined photography experience.

Turner and Ward both describe themselves as street



photographers, while Cook calls himself "a documentary photographer whose field often includes the street or public life and similar things, and the dramas unfolding in public and private places".

"When I was starting off as a photographer in the '80s, learning the craft of photography, I had great appetite for being on the street, being in the world," Cook says. "If I stepped outside without my camera I almost felt naked. I needed my camera to be able to encounter the world. I had to have it with me loaded all of the time." Over the years his shooting style changed, from "shoot first, explain later" to projects where he may have an assistant

and sets up lights and a background to photograph passers-by. One recent project, *Reclamation — The Base*, involves photographing shoppers at a large Hamilton shopping complex using lights, umbrella, and camera mounted on a tripod.

"The photographs I make are rich and full of authentic everyday details as much as those more spontaneous street photographs," he says. "The images are just so full of everyday life. It's the kind of stuff that's the wallpaper of everyday life, but often so present that it's almost invisible. But if you stop and stare at everyday life it can be very intriguing." Capturing that everyday life is also one of Turner's goals.



"I am acutely aware that many aspects of our lives and times do not get recorded, or perhaps, do not get photographed as well as they deserve," he says. "Consequently, it is the myriad small un-newsworthy everyday encounters that make up so much of our lives, and through which we reveal our humanity and character that delight me more than the big public events that make the news."

Turner will photograph people regardless of whether they are aware of his Canon 600D with 15–85mm zoom lens. When people ask him why he is photographing them, he has a ready response: "I say I am recording my community, or whatever, for posterity."

Turner's ultimate aim is documentary or reportage, "Making pictures for posterity to show what the places I lived in looked like to me."

His new book, *Te Atatu Me: photographs of an urban New Zealand village*, does just that. The photos, depicting everyday life in Te Atatu Peninsula, West Auckland, were taken between 2005 and 2011.

"My hope is that these photographs, as visible evidence of this typical urban New Zealand village, will prove useful for future generations to better understand something of the history of this place. And, of course, I also hope that these photographs can be enjoyed as pictures in their own right," Turner writes in the introduction to his book.

The book, his first showcasing his own photographs, is expected to hit store shelves in April.

All three photographers stress that success as a street photographer doesn't come easily, despite the prevalence of smartphones with sophisticated cameras and advances in digital technology which make picture-taking convenient.

"People think anybody can be a photographer, it's just a matter of pushing a button," Ward laments.

"In fact, it's probably one of the hardest mediums to achieve success in because so many people are doing it. To actually stand out above the crowd is very, very difficult."



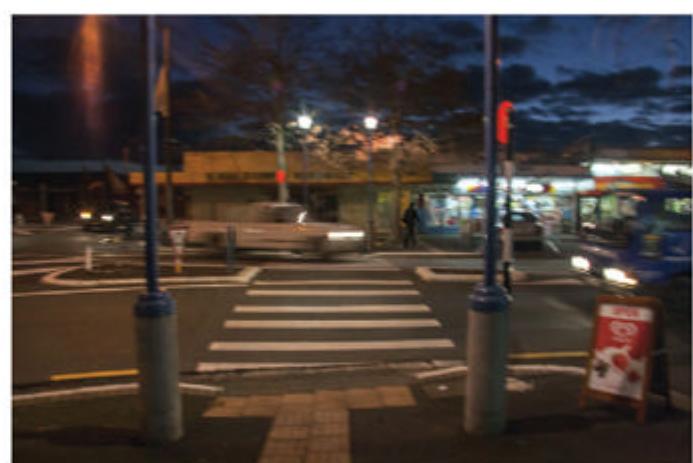
John B Turner: Paula and Maija Kaipio, Finnish visitors, and Peter Bauer, Talisman TAT-2, Gloria Avenue, February 14, 2006. (JBT9959)



John B Turner: Spider Man, Mud Run, Chapman Strand, January 20, 2008. (JBT28424)



John B Turner: Renata Crescent, April 19, 2005. (JBT004224)



John B Turner: Te Atatu Road crossing at night, June 17, 2010. (JBT©20100617-068)



John B Turner:
Christina at house auction,
Renata Crescent, April 3, 2005. (JBT7)



John B Turner: Kiwifruit band,
Christmas Parade, Harbour View Road,
December 2, 2005. (JBT6772)



These pages: David Cook

As more and more work floods the market, and with more and more places to show photography, notably online, it becomes harder for talented street photographers to get their work noticed.

Cook agrees that finding an audience for a street photographer's work can be daunting.

"Try to find a particular voice or angle that you can bring to it," he advises, adding that achieving that can require a lot of time and effort.

"Working out on the street is really good training for other types of photography, whether it's commercial work, fashion photography, or whatever," Cook says. "It tests you on thinking quickly, working smartly with a limited amount of technology, and working with people."

Turner echoes his colleagues' sentiments and offers advice of his own.

"There is little market for this kind of work if it is not flashy

or a little fashionably outrageous, i.e. 'newsworthy,'" he says. "Forget the market, but see if you can find a smart and friendly local or national librarian to take an interest in your work. They are the guardians of photographs with future use value. Exhibit your work now and again, to hold the mirror up to society — and challenge the art and social status quo by reminding people of how interesting daily life can be." Despite the challenges — especially today as people

become more suspicious of those taking their pictures on the street — Ward says he wouldn't want to do anything else.

"Street life is fascinating, and people have always photographed it since cameras were invented," he says. And eons before the camera, people would draw pictures on cave walls to communicate with others, Ward notes. "Maybe in prehistoric times, we [street photographers] were the ones who drew on the cave walls."



Get the books

David Cook: *Meet Me in the Square*
christchurchartgallery.org.nz
\$49.95 (hardcover)

John Turner: *Te Atatu Me*
rimbooks.com
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Julian Ward: *Wellington Streets*
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Chris McLennan is a New Zealand-based commercial photographer who specializes in travel, wildlife, and adventure photography. With international assignments that have seen him work in over 45 different countries to date, Chris also hosts photo tours to Alaska, Africa, Norway, and New Zealand. His recent photographic project in Africa, Car-L Meets the Lions, was an overnight YouTube sensation watched by millions of viewers, and featured on numerous international TV news broadcasts and publications around the world. He is a Nikon ambassador and holds endorsement relationships with some of the top brands in the photographic industry, including Lowepro, Lexar, and AquaTech. He is also an ambassador for computing brand HP and a member of the HP Influencer Advisory Board.

cmphoto.co.nz



Intercontinental Resort Tahiti, looking across to Mo'orea

HOW IT FEELS TO FLY

Chris McLennan has been enjoying the new creative possibilities opened up by unmanned aerial drones, along with the challenges presented by such a fresh skill set.

Shooting still images from an aerial perspective certainly isn't a new thing; I've stopped counting the number of times I've been in a helicopter for commercial clients and other photography projects. However, shooting aerials in a slightly more creative way, or in locations a little trickier than can be achieved from a plane or a helicopter, has always interested me. In fact for the last 25 years I've had my fair share of fun

strapping cameras onto various aerial platforms — helicopters, fixed-wing planes, helmet cams, extension poles, you name it — trying always to get that unique angle.

I remember one of my very early projects, when I clamped an SLR film camera onto the wing of a Pitts

Special acrobatic plane in Queenstown. The logistics were complicated — coming up with a way to safely attach the camera, install a hardwired remote with which to fire it, working with no live view and a roll of only 36 exposures to play with. My first two flights saw the entire roll fire off before we had even left the runway due to the plane's vibration (of course we didn't discover that until later). After a few more flights I was fairly green around the gills from the upside-down manoeuvres, so I sent my wife Catherine up for the next go. She got some great shots, but overall the hit rate was quite low.

Fast-forward a few years to 1990, and I was still trying out new (for back then) ideas, creating what might well have been one of the first-ever selfie sticks. A steel rod fashioned for me by my brother, with a tripod mount on one end and an attachment on the other, allowed me to pendulum the device out from my harness while flying a parapente above Queenstown. Add a Nikon SLR with wide-angle lens plus a remote trigger, and I could take photos encompassing myself as pilot, the paraglider above me, and the scenery beyond. It was a bit larger and heavier than today's modern version,

Traditional Chinese junks at sunrise, Huzhou, China





*Snorkeller with shark,
Fakarava Lagoon, Tuamoto Islands,
French Polynesia*

but a pretty cool selfie stick nonetheless (as a concept this was soon adopted by other pilots in the area, and is now the norm for commercial paragliders today).

Of course the appearance over the past few years of unmanned aerial vehicle (UAV) drones with cameras on board immediately caught my interest. I eagerly imagined all the creative possibilities that they would open up. I was chomping at the bit to get my own camera in the air, but also didn't want to rush into it recklessly. Using a drone for moving images was fairly well established in the movie industry, but I

wanted to focus on unique angles created through still photography, and I wanted to do it without taking any shortcuts. For that I needed a quality machine, which would provide an incredibly stable platform and could support a high-resolution digital camera. After much research I settled on the SteadiDrone range of products manufactured in South Africa.

My first machine was the QU4D model, on which I added a custom gimbal to accommodate my Nikon Coolpix A. The gimbal was put together by Carl Hansen, who engineered the famous Car-L buggy for me (as



Aerial view of the gannet colony at Muriwai, Auckland

usual, we threw some ideas around and Carl was able to make them into a reality — thanks, Carl). I knew enough to realize that putting a drone up in the air with a decent camera on board was not something to take lightly. There have been numerous stories about crashes, fly aways, illegal flights, and other incidents. I took it slow and spent all my free time on the flight simulator to start with — in fact it was four weeks before I even flew my QU4D for the first time. And I continued on the flight simulator for another three or four months after that. I made sure I knew how to safely fly the drone in manual mode before relying on the various GPS modes, and if there was ever a question of risk or safety due to location, wind conditions, or drone performance, I simply didn't take off.

For anyone out there thinking of getting into this, I say go for it. But I do recommend spending as much time as possible doing your research and your flight training before making the commitment. The Civil Aviation Authority website in New Zealand has guidelines on where and how to fly (and where and how not to fly) and it's a good idea to create your own set of pre-flight checks, safety guidelines, and a training schedule for your particular set-up.

Now that I'm regularly up in the air (I'm currently flying the larger Mavrik model, which is a lot of fun), it has been a fantastic experience, and the photographic rewards have been huge. My clients in particular are loving the opportunities this has opened up for them. Aerial stills photography using the drone costs much, much less than a helicopter, and while there are things a helicopter can do that a drone can't, there are also a huge number of unique image concepts, which a drone can capture that are impossible with a helicopter. In addition, I am discovering more possibilities and coming up with new ideas on every shoot.

From my very first commercial flight over the Victoria Falls between Zimbabwe and Zambia, through to flights in China, Samoa, Tahiti, New Zealand, and the US, my 'tripod in the sky' has enabled a lot of new and unique imagery that I've been very excited to capture.

And that's what it feels like to fly ...

The distinctive Sheraton Huzhou Resort and Spa, near Hangzhou, China



My first-ever 'real' flight, sunrise at Victoria Falls, Zimbabwe



A different view of snow angels, Snowshoe Mountain Resort, West Virginia



StediDrone QU4D hard at work with the Nikon Coolpix A, Tahiti



FIGURES IN THE LANDSCAPE

Jackie Ranken looks at the storytelling possibilities of including figures within landscape shots

Leading professional photographer Jackie Ranken covers the fundamental techniques and ideas behind a range of different photography styles each issue.

One of the country's most respected photographers, Jackie is the current New Zealand landscape Photographer of the Year and is a Canon Master. She also runs the Queenstown Centre for Creative Photography with her husband, Mike Langford

jackieranken.co.nz

Using the human form in a photograph can be a powerful way to attract the attention of a viewer. Have you noticed we can recognize the human shape even when we can only see a portion of the body, or it is out of focus and blurry? I guess this is part of our human make-up going back to our caveman beginnings.

Photographing a figure in the landscape can give an

image a sense of scale, a feeling of being there, and can help to create a narrative through capturing a gesture or recording what they are doing.

In this article I want explore these ideas with comparative images taken at the same time. That way you can see the difference and make your own conclusions.



*Mandalay Fishermen,
Canon 5D Mark III, 195mm,
1/400s, f14, ISO 160*

Mandalay Fishermen

I walked along the bridge exploring different compositional ideas. When the tall stick intersected the frame, I knew I had found that something special (I always like finding abstract faces — can you see it? The men are the eyes). The balanced composition as well as the fact

they are not causing any ripples in the water helps to communicate a sense of calm. Including the figures in the water allows us to see how deep the water is, and in turn how high the sticks are. The fact the men are fishing helps a viewer to understand the sticks in the water are part of a fish enclosure. Everything within the frame has a purpose.



*View from U Bein Bridge,
Mandalay, Burma,
Canon 5D Mark III, 110mm,
1/200s, f14, ISO 160*

View from U Bein Bridge

The image without the men is more of a minimalist 'art photograph'. The subject of the photograph is now the sticks (especially the tall stick), and the secondary subject is the texture of the water. The smaller sticks which have been included in the background give the image depth, because your eye moves back to them and then comes forward again.

An aperture of f/14 gives a wide enough depth of field to make all the elements relatively sharp, and the resulting shutter speed of 1/400s is fast enough to stop camera shake.



Angkor Wat

We arrived at Angkor Wat on one of the busiest days of the year. The idea was to show the extent and action of the crowd, and to show where we were.

*Crowd scene one,
Canon 5D Mark III,
24mm, 1/320s, f/8, ISO 200*

Crowd scene one

This is one of the first images I made, and it establishes where I am and what I can see from this point. The wide-angle lens puts emphasis on the foreground, which makes the spaces between the people broader, busy, and uninteresting. This is definitely not a decisive moment. The people are just randomly walking about, and no one is standing out from the crowd. I have to find another way to shoot this.



Crowd scene two

I was able to make a very slow shutter speed of 20s by adding a 10-stop neutral-density filter to the front of the lens, closing down the aperture to f/20, and using the least sensitive ISO of 100. The movement of the people now describes what is going on and makes a story. The people who stop are less blurry. This allows us to see what they look like and imagine being them,

or imagine seeing what they are seeing.

The effect of the longer-focal-length lens (135mm) is to compress the people up against the temple. This makes the temple bigger, more dominating in the frame and the story is stronger (there are a lot of people moving up and down this pathway, and what is at the end of the pathway is an amazing ancient temple in restoration).

*Crowd scene two,
Canon 5D Mark III,
135mm, 20s, f/20, ISO 100*

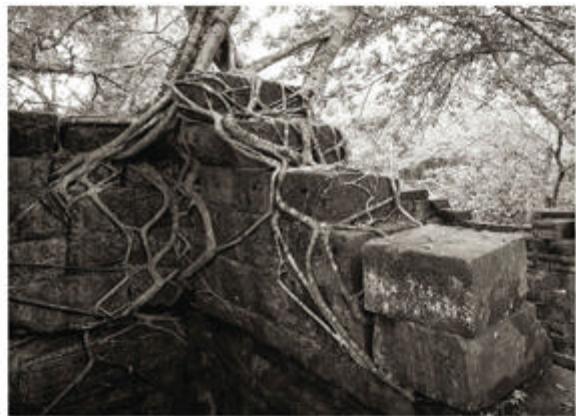
Beng Mealea Temple

The temple landscapes of Cambodia are awe-inspiring, especially the ones that appear to be out of the set for *Raiders of the Lost Ark*. The tree roots look like they are literally holding the stonework together. As I was photographing this scene (with the aid of my tripod) a young boy from a nearby village moved into my shot. He is holding a catapult, and had been running around hunting bats. When he spotted me he stopped in his tracks. That's when I put up my hand and signalled him to stay. The fact that he is looking at the lens makes the communication quite different. He is no longer a hunter, and is now making a connection with the viewer and has become part of a different story (I like the shot with the boy and the one without him equally). The 18mm lens makes the foreground bigger and the boy appear smaller. The boy gives the scene a feeling of scale, because we can compare the size of the stone that he is standing on with the stones in the foreground. He also creates depth, because he makes my eye travel to the background. The aperture at f/13, shutter speed of 1/20s, and ISO value of 200 was the initial combination I had set for the landscape image, if the boy moved he would have blurred.



Beng Mealea Temple, Cambodia,

Canon 5D Mark III,
18mm, 1/20s, f/13, ISO 200



Pilgrims on the streets of Lhasa, Tibet, 5D Mark III, 24mm, 1/125s, f/4, ISO 400

Pilgrims on the streets of Lhasa, Tibet, 5D Mark III, 40mm, 1/30s, f/4, ISO 100



Pilgrims on the streets of Lhasa

Tibet's most sacred temple is the Jokhang in Lhasa. As part of their pilgrimage, Tibetans walk in a clockwise direction around a complex of streets called the Barkhor. Some pilgrims (while chanting sacred mantras) choose to move along this path, body length by body length, while others walk spinning hand-held prayer wheels. This happens every day of the year, and is a way of expressing piety.

Choosing what action to capture and when to capture it is one of the exciting parts of being a photographer. Being on the lookout and pre-visualizing the shot, and then capturing it, is a great feeling.

For the first image I set my camera in Aperture Priority mode and chose an aperture of f/4, this made my shutter speed 1/125 s with an ISO value of 400. I squeezed the shutter when the man had stopped moving. Unfortunately, while I was waiting for this moment of rest a woman passed in front of him. Unfazed by this mistake, I then made a decision to lower my ISO to 100, which would automatically make the shutter speed slower (by two stops). My idea was to make that movement of the passing people blur.

In the second image I stay with the man and move along the street matching his slow progression, anticipating the next frame. He is now at the other end of his prayer sequence, and once again motionless. The wall across the other side of the street helps to separate and frame him from his surroundings. The slower shutter speed and use of the 40mm-focal-length zoom accentuates the motion of the people walking past him, which makes him stand out even more. He now seems lost in prayer, and the communication is stronger. Perhaps the two images together tell a more complete story.

If your goal is to make images that represent an idea, then knowing the impact of leaving a person in the frame is important, and it is that composition — plus the capturing of a gesture (an expressive moment) — which can matter most in these kinds of images.

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A multi-award-winning freelance photographer, Andy Belcher shares the tips, tricks, and stories behind one of his successful images each issue.

Andy has built an international reputation for his innovative techniques for underwater, extreme sports, and adventure images — he now passes those on in workshops, including a one-day foundation workshop and one-day Adobe Lightroom workshop

andybelcher.com



CATCH MY DRIFT?

Needing a camera fast enough to keep up with his fast drifting subjects, Andy Belcher takes a new Nikon DSLR for a sprint

I have always had a passion for fast cars and motorsport. Guess who inherited that passion? My son, Ben, of course. Like most young guys he has always loved rotaries. His first few attempts at driving fast and having fun were on the road. This resulted in a ticket for "sustained loss of traction". Since then he has moved on to a form of motorsport called drifting, which was not widely accepted at first by the purists. It was eventually recognized by MotorSport New Zealand, and has become one of the most popular forms of motorsport, especially among young people. And why not? It's exciting to watch, and great to photograph.

The competition is about driving in pairs as sideways as you possibly can, making lots of smoke as you spin the back wheels, going very close to the edge of the track, and driving very close to the other competing

car. Ben has built his own Mazda RX-7 Batmobile from scratch, and drives it extremely well.

So, how best to photograph this guy in action? I recently borrowed a Nikon D810. It was a rather silly thing to do, because after trying it I simply had to have one. To me the ultimate way to shoot great images is to select the exact aperture and shutter speed you want for best results in each different situation. I select manual mode on the D810, adjust my settings, and then switch to Auto ISO. The camera then adjusts the ISO to give correct exposure. With fast drift cars speeding towards the camera, focus tracking is essential, and the D810's is very fast and very accurate. I took a lot of images on motor drive, and every single one is sharply in focus. This is impressive technology.

I recently went along to watch Ben compete in the



Ben competing in the
Old Quarry Road hill climb

D1NZ championship round at Tauranga's ASB Baypark arena. I walked around outside the protective wire-fence barrier, and managed to find a small hole just big enough to fit my 70–200mm lens through. Using motor drive, an aperture of f/8, and a shutter speed of 1/2000s, I captured this image of Ben with the Altezza very close beside him. Despite being up against highly sponsored pro drivers whose cars boasted over 745 kilowatts, he finished 11th overall, making me a proud dad.

When Ben invited me to drive his drift car on the Taupo circuit my immediate reaction was that I'd take my Beemer, and show him how it's done. We went out on the circuit together, and I planted my boot to the floor. I was doing really well down the straight. There was a loud exhaust bark from behind, and Ben's 350kW beast rocketed past me. Oh well, it was a great way for father and son to spend a day together doing something they both enjoy. And best of all, I got some photos to remind me of fun times.



Trying to convince Ben that my Beemer is best



WHEN YOU GO PRO

— PART TWO

Paul Petch concludes his series of top 10 tips photographers should consider when looking at going pro

Because the creative thought process is just as important as good technique, photographer Paul Petch gives voice to the thoughts from which great images are born. Paul is a freelance commercial photographer based in Auckland specializing in a wide array of styles, including commercial portraiture, sports, documentary, and event photography. He is also a successful graphic designer, art director, and photography tutor.

paulpatch.co.nz

Last issue I covered five important things to consider as you embark on your journey towards going pro — providing a service, learning by assisting, bookkeeping and accounting, caution with gear buying, and holding onto a day job while necessary. If you're sure you have covered off those first pointers, we shall move on to my concluding tips for a solid beginning as a professional photographer.

6 Move into a shared space as soon as possible

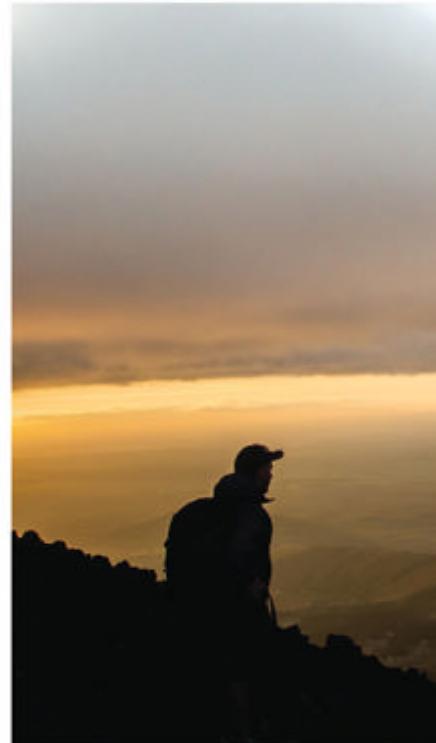
Ah, the dream of the paperless office, working at home in your PJs ... it can really suck. Isolation and lack of interaction with people can create more trouble than you might imagine. Having the option to stay at home or head to a space that is set up for your work is an amazing way to go, because you get the best of both worlds.

My client base and people skills grew exponentially when I moved into a hustling and bustling shared working space. Morale and inspiration is often lifted when you work around others too, as the group offers a far more dynamic vibe to that sparked by you and your dog. Coffee shops are OK for client meetings, but nothing beats a relaxed environment in a nice space to

impress. I honestly rate this tip almost as high as getting in control of your business finances [see last issue] — it really does help business to grow. And with so many shared spaces available these days price, services and style are up to you.

7 Your job as a photographer is all about people, people, and more people

It may be tempting to imagine photography as a sort of rock-and-roll job of the stars. And sometimes it can be, but mostly it's how you pay the bills. Aside from running your business to cover costs, people come next. If you are not a people person then working commercially as a photographer might not be the best option as a career. There are far fewer photographers making a living shooting landscapes than portraiture.



That's just the reality of the industry.

I never discourage photographers in shooting what they love, but commercial photography is a job like everyone else's, so look at it from a service point of view. One thing I see continuously as a tutor is landscape photographers who state they are terrible with people, before we then go on to discover they are actually even better at people than landscapes. So give it a go, and you never know, you might be a people person after all.

8 Hiring gear is perfectly OK

You have been hired for a big shoot and freaking out that you don't have a second body as a backup or enough lighting. This is easily fixed by hiring some kit at a fraction of the price it would be to buy new. You also get to try different kit and decide whether it is for you before purchasing, and that's a sensible way to build your stash. Nearly all my kit was hired at some point, and tried on a job or in my own time before it was purchased.





9 Terms, conditions, and licensing paperwork is your best friend

Copyright. That's all clients see quite often when it comes to paperwork. This is important to consider, but having some boundaries as to what you offer and what you will do to fix problems is right up there too. What if the client cancels the day before a big job? What if you fail to turn up for some reason? All these factors need to be put in concrete when you work within the industry, and the best way to start on the right foot is to attach a standard terms and conditions outline with your estimations. The Advertising and Illustrative Photographers Association website (aipa.org.nz) has all these documents available for free, as well as resources to help you price your jobs. Trust me on this one, terms and conditions will save your bacon many, many times.

10 Shoot what you love outside of the day job

So, now you're a service provider who cares about the finances, and sometimes gets to be a rock-and-roll star. Congratulations. But what about keeping inspired, and not getting jaded with the job of delivering photos week in, week out? The solution for this is simple: get out and shoot what you love all the time. The bonus is that you master new skills and techniques along the way, too. All commercial shoots are inspired by skills and experimentation away from the pressures of repetitious delivery. So go grab your camera, and head out often as possible to shoot what inspires you. Street, natural light, flash, travel, adventure, people ... Don't forget why you started it to begin with, and feed your creative soul.

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Each issue, Luke White shares his extensive studio expertise as operations and education manager at Auckland's Kingsize Studios. He holds a first-class honours degree in photography, and has worked as a commercial photographer in England and New Zealand. Luke is passionate about photographic and film-making technologies new and old, and his conceptual photographs and videos have been exhibited across Europe

Kingsize Studios is the New Zealand distributor for many top photographic brands including Mola, Chimera, Matthews, and Westcott; it also runs a whole range of workshops on photography, film-making, lighting, and more.

kingsizestudios.com

*Fraser Chatham's homage
to Jan Weenix*



DYING AND THE LIGHT

Luke White examines the lighting set-up of Fraser Chatham's morbid tribute to paintings of the Dutch Golden Age

I've been talking to a lot of people about light recently, and there is always an 'ah-ha' moment for new photographers and film-makers when they start really thinking about the light in their images. It comes when they consider that there is only one light source in the solar system. For image makers, it is vital to really see the light all around them and understand it in order to interpret it in their work.

I was discussing light some years ago with one of my photography mentors, Adam Custins, and he asked me

to look at a steel dustbin in the corner and to describe the lighting: how the daylight came through a door, reflecting off the white walls before illuminating it, how the warm tungsten light of a floor lamp provided accent lighting.

People regularly ask me questions such as, "how should I light this bowl of blueberries?". My answer is invariably the same: "It depends, what do you want it to look like?". It is elementary, but we so often forget we use introduced lighting for a reason — to



Original Jan Weenix still life

create mood and feeling. Are you recreating how a bowl of blueberries looks at midday in an orchard in summertime? Is it more the feel of a professional kitchen in a Michelin-starred restaurant? Or maybe the look of blueberries on a kitchen table near the window of an old farmhouse on a cloudy day at dusk? Whether you're photographing an actor or a refrigerator, it's important to think about why you are making the image, and how you'll use light to communicate this.

Of course, the beauty of flash lighting is that you do not need to wait for dawn to become the middle of the day, or hope for a cloud to pass in front of the sun. With studio lighting it is simply a matter of adjusting a lighting stand or swapping a reflector dish for a softbox.

When looking at still lifes from the Dutch Golden Age of still life painting, it isn't much of a challenge for a photographer to deconstruct the lighting the artists were depicting. In 17th century Amsterdam, ceilings were low, walls dark, and windows small. Studying these paintings, one can calculate the path of light as it travels from the sun, through a thick (diffusing) layer of northern European cloud, bounces off some buildings, through a small window to illuminate a banquet and

be absorbed by dark wall hangings and the paint of the interior walls. Many of these paintings include glass or metallic objects in which the room is reflected (occasionally even containing a mini self portrait of the artist at his easel), giving more clues as to the lighting.

Fraser Chatham was part of the 2014 Kingsize Scholarship class. When I told him there is a shortage of excellent still-life photographers he took it seriously, and has been working on improving his still-life photography ever since. Last week when he told me he was planning to photograph a (recently shot) rabbit, it coincided perfectly with the still-life theme of this article, so I'm very happy to present his photograph here.

Fraser took inspiration from the work of the Golden Age artists, and particularly the paintings of Jan Weenix, whose portrayal of animals alive and dead is quite incredible. Goethe was so impressed by Weenix' paintings that he wrote a poem in which he said that the master's work equalled and even surpassed nature.

So, how do we go about recreating the light of a 1600s dining room? First we need a window. Fraser selected a small (60x80cm) Chimera softbox positioned

around two metres to one side of the tableaux. In order to prevent the light from the softbox spilling onto other areas of the scene, he fitted a fabric grid (aka an egg crate) to the front of the softbox. Using an egg crate does not alter the quality of light at all, but merely eliminates fall-off.

The only other light source is for the diagonal light falling on the background. Pieter Claesz is regarded as one of the great masters of this period, and many of his still-life scenes were arranged in the same room next to the same window with very similar light falling on them. Fraser wanted to recreate this directional feel, so chose

a Broncolor P70 standard reflector dish with barn doors to direct the throw onto the background.

A white poly board and a sheet of white card were positioned on the opposite side to the light source to bounce a subtle fill light into the shadow areas.

Themes of decay and death were prevalent in many still-life paintings of the time, with skulls being a regular motif. Flies, wasps and snails often appear on fruit and flowers and are as likely to be dead as fresh. In a nod to this macabre essence, Fraser tapped the dry flowers a moment before (remotely) triggering the shutter, with the flash freezing the dead petals as they fell.



Lighting set-up for Fraser Chatham's shoot

Equipment

- Broncolor Scoro pack
- Two Broncolor Pulso lampheads
- Chimera Small Softbox with egg crate
- Broncolor P70 with barn doors
- Matthews C-stands
- Sandbags
- Canon 5D Mark III
- Canon 100mm L f/2.8
- Foba Studio stand

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A JOURNEY TO BELONGING

Mareea Vegas discusses ideas of authenticity and storytelling with emerging photographer Lea Schlatter

Mareea Vegas is an Auckland-based photographer and musician. Each issue she talks to a new photographer bringing interesting artistic ideas to the field of contemporary photography. Through these discussions she hopes to inspire *D-Photo* readers to branch out in their photographic practice. Mareea's own work spans a variety of styles and formats, with her singular approach earning accolades and commissions from the likes of Auckland Art Fair, Auckland Festival of Photography and Nikon New Zealand.

mareeavegas.com

Already a regular exhibitor at just 22, recent Whitecliffe graduate Lea Schlatter is a self-confessed storyteller and documentarian, constantly challenging the meaning of objects and materials in relation to their context. Born in Switzerland but raised in New Zealand, she is no stranger to the concept of cultural displacement, and her enduring interest in migration shifts and community provides a common thread throughout her otherwise diverse portfolio.

I spoke with Lea recently about her latest exhibition, and the importance of geographic and cultural immersion in her creative process.

Mareea Vegas: The central themes around your work deal with change, unfamiliar environments, and communities. Do you feel that the move from Switzerland to Tauranga at such a young age has significantly driven these enquiries?

Lea Schlatter: It was a starting point. My family's move to New Zealand was quite significant in an early project where I looked at perception and cultural stereotypes, and for ways to express an in-between space. I developed a still-life work, which re-appropriated items familiar to my past through their strange geometrical structures. My current work involves human relations and migratory shifts without referring to my Swiss heritage directly. I focussed on community art in my graduate project, *Poppy's River*, and got to know a community (Kaeo) which I had a second-hand connection to. I integrated there and tried to engage with the place, and learn how others connected with this landscape.

Art School is a time when many students start to challenge and analyse their upbringings, and this can be very personal. Do you see yourself creating work that may refer directly to your Swiss history?

At art school we are still learning to make art, and so we are in an unfamiliar environment. It can be good to start with your own experiences and to then incorporate wider themes and develop a universal way of storytelling. I enjoyed thinking about how I perceive traditions, sayings, and gestures from my own culture that I am not particularly used to — understanding it from a new perspective. This personal narrative remains in my working process as I undertake new projects.

How do you feel Kaeo embraced you, and do you think your relationships with the community would have differed had you not been documenting them?

As my work in Kaeo was all about relationships, I met people who embraced me in different ways. For example, I worked very closely with the Noe family. They guided me through Kaeo initially, and allowed me a place to stay. That gave me insider knowledge and made the project a lot less daunting. I was interested in learning about the landscape through their second-hand stories. I also met other locals, including a woman who had lost her house in the flood. She invited me into her home and introduced me to her experiences. The way I documented these relationships challenged my understanding of photography in the context of this community. It is hard to imagine how my experience would have differed without the disruption of the camera, because it also allowed me to get close and communicate my situation as an outsider getting to know the area. The documentation does affect the situation, but I think it was a valuable tool for connecting with my subject.

Your phrase "psychological migration", when talking specifically about integrating into and migrating between different communities, is interesting. What can you tell us about the concept?

I travelled back and forth between Kaeo and Auckland, adapting to a community which was unfamiliar to me, but was one that I felt a strong connection to as I grew up in the countryside myself. Migration is the movement of an individual or group from one place to another, and I am interested in the personal and social movements which occur on a psychological level. I felt very drawn to Kaeo and the people that I interacted with. It was almost like entering a certain headspace when I was there. It was interesting to think that in these differing relationships there were different levels of acceptance towards my integration with this community. And even then, I would never truly belong.





I enjoy that the project allowed others to consider my place as well as their own.

As a documentary photographer, do you believe your work has more social relevance if you embed yourself into a foreign community? Or do you feel in doing that it challenges the authenticity of the works?

Absolutely, my direct engagement with the people has affected the authenticity of my works, or rather my process. This project did have a heavy emphasis on the documentary genre. It also involved a fictional component, which aligns with my close engagement with the community. Completely working from within this environment and transitioning from being an outsider to being an insider allowed me to process information from different viewpoints. Real events that occurred in parallel with my documentations involved

a learning curve where the authenticity around my place there as artist was constantly questioned. I think these obstacles were integral to the development of this work, resulting in the particular responses in my graduate show.

In Kaeo you held a workshop at Whangaroa College, and the students recreated Geodes (Kaeo Eggs) commonly found in Poppy's River. Your subsequent exhibition used not only photography but also audio to demonstrate your concept around these eggs. To what level is the technical aspect of photography important in your story telling?

I worked in many different mediums. The audio and photography in the final installation were my way of portraying the landscape and the social engagements

that occurred. The geodes were a great metaphor for the town, with their silver centre and circular, layered structure. I chose to add the unedited recording of the children making the geodes to reveal the relevance of these objects. I enjoy working on still life in the studio, where I can compose and control the situation with my technical abilities. Particularly with the geode works it was important that I spent the time to portray these objects accurately, working through a few different lighting set-ups and compositions. By doing this in my own environment I spent time with the objects, thus showing my appreciation for the geode sculptures that the kids had made for me. In this environment and also on location technical aspects are very important, as they are tools that allow me a way to express what I am thinking and feeling at that time.



Many photographers ultimately migrate to moving image, and I know you've dabbled with this at Whitecliffe and with your Kaeo work. Is this a format you see yourself working with more in the future?

Yes, the capacity to expand my work through film is something that I will continuously explore. The medium I use depends on what is suitable at the time for that particular project. In Poppy's River, I thought it was important to film the Whangaroa College workshop. This was the most accurate way for me to record the event. Video gave me more flexibility in the editing stage, and the possibility of providing an audience with more context around the event.

Artists exhibit for many reasons, would it be fair to say that exhibiting is part of your work process, and further reinforces your concepts around engaging with communities?

Yes, definitely. I exhibited the work in different forms in both Kaeo and Auckland, which meant that the works had to appeal to diverse audiences. The graduate exhibition in Auckland required another translation of the information. I ended up only playing the sound of the video piece in the space where my photos were presented, whereas in Kaeo I had presented only the physical objects without documentation of their making. One series in the graduate exhibition depicted the site, Poppy's River, the other series documented the set of geodes made in the workshop to mimic those found at the site. The unedited audio gave the viewer access to the site, while the photographs provided more of my own viewpoint into the community. Viewers had to imagine for themselves how the sounds were produced, and how these events related to the images, creating a good balance between the documentary and fictional elements of the project. The exhibition strategy raises some conflicts around authorship, and develops questions around my involvement within this community, giving a sense of my time spent up there and the challenges that I experienced.

Although you have created many series of works I feel they all relate conceptually. Does your body of work feel like an ongoing project to you, or are the projects separate?

The methodologies used to create the projects are similar, such as the community-based, organic approach I take to starting a project. There are ongoing threads derived from my interest in diaspora, but I feel that each project I have done has a distinct start and end. They lead into each other, definitely, but they are separate in their own right.

And because we all want to know what you shoot with, what's currently in your camera bag?

My Canon camera, a little fear, and a lot of curiosity. I just graduated so I am still building up my tool kit, but my car has become quite significant as a place that starts to accumulate materials as I travel between locations.

And lastly, where would we find Lea at 8pm on a Tuesday night?

My New Year's resolution is to go rock climbing on Tuesday nights.

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LUMIX



Sample image, 52mm, 1/40s, f/16, ISO 100

Sample image, 140mm, 1/250s, f/5.6, ISO 250



\$1499 (18-55mm kit)
nikon.co.nz



NIKON D5500 DSLR

Richard Wong sizes up Nikon's latest DSLR response to mirrorless popularity

Every year or so, Nikon update their mid-range APS-C DSLR, and the latest arrival in their D5000 series is the D5500.

On paper, the D5500 is quite similar to the feature-loaded D5300; it inherits the excellent 24-megapixel APS-C sensor, 39 point autofocus system, and Expeed 4 processor. The maximum burst rate remains at respectable 5fps.

But that doesn't mean the D5500 is just a D5300 with a new model number. Nikon has actually redesigned the whole body and the result is an even smaller and lighter model than the already very small D5300. I put the D5500 next to an Olympus OMD EM1, and guess what? They are virtually identical in size despite the fact the D5500 has a much bigger sensor and is not a mirrorless camera.

I really like the camera's main grip. It's not big, but it is very deep and very comfortable to grip. Holding the D5500 single-handed, even with a medium size lens attached, doesn't put too much stress on the fingers.

Just like the D5300, the D5500 also have an articulated LCD screen. While the size and resolution is the same, it is now a capacitive touchscreen. You might think the touchscreen is just a gimmick and question why we need it for a DSLR; after all, none of the previous Nikon DSLRs has a touchscreen, and they all work great. While there's some truth to that view, once you try the D5500, I'm betting you'll become a touchscreen convert.

The D5500's menu system is largely unchanged, so don't worry, you can still do everything in old fashion way. Reviewing photos is also a lot easier thanks to the support of pinch to zoom and swipe gestures. The touchscreen is very sensitive and the touchscreen control makes the camera more intuitive to use. But to me, there are two main benefits with the new touchscreen.

Firstly the live view is finally alive. When you are

in live view, instead of using the directional pad to change the autofocus area, you just need to tap on the screen like a smartphone and it is just so much faster and more intuitive. It makes me wonder why we were doing it in the old clumsy way for so long. Shooting photos or videos in live view is so much easier and I can finally give the DSLR to my non-photographer friends and not have to worry about photos being out of focus. The only negative is autofocus in live view is still not quite as fast as some mirrorless models.

If you rarely use live view, preferring the optical viewfinder, you can use the touchscreen like a secondary control wheel. When taking photos, just put your thumb on the touchscreen and you can now adjust one of the camera settings, ISO for example. My personal favourite is to use the touchscreen to adjust the autofocus point. I just slide the thumbnail around the touchscreen and the autofocus point changes immediately following my thumb's position. The operation is so much faster and straightforward, especially when you are shooting fast moving objects.

While on paper the D5500 looks very similar to the D5300, its smaller size and the inclusion of the touchscreen means the camera is much easier to use and carry around. Traditional DSLR users will definitely love the D5500 as it offer great image quality and great ergonomics. And for people who have never used a DSLR before and are tempted to buy a mirrorless camera, they will find the D5500 just as easy to use and size is very comparable to some of the popular mirrorless cameras, but with the added benefits that only DSLR can give you (battery life, optical viewfinder, etc.).

This is by far Nikon's best response to the increasingly popular mirrorless camera market, evolving the DSLR and combining the best of both DSLR and mirrorless cameras into one.

SPECS

Image sensor: 24-megapixel CMOS

Shutter speed: 1/4000-30s

Metering: matrix, centre-weighted, spot

Continuous shooting: 5fps

ISO: 100-25600

Viewfinder: pentamirror single-lens reflex

Monitor: 3.2-inch 1037k-dot TFT vari-angle

Video: 1080/60p

Dimensions (WxHxD):

124x97x70mm

Weight: 740g (body only)

Contact

nikon.co.nz

Pros

- Compact size
- Excellent image quality
- Touchscreen

Cons

- Live view autofocus speed

Verdict

Instead of making a large sensor mirrorless camera, Nikon has evolved its mid-range DSLR to give you the best from both worlds.

RATING

Design: 9

Construction: 8

Ease of use: 10

Image quality: 10

Focus and exposure: 9

Speed: 9

Display/viewfinder: 9

Features: 9

Value: 9

TOTAL 82/100



Richard Wong is an award-winning photographer based in Auckland with more than 15 years of photography experience; when not shooting weddings he enjoys exploring street photography
www.photobyrichard.com



Sample image, 70mm, 1/250s, f/4, ISO 500

Sample image, 32mm, 1/400s, f/4, ISO 25600



\$2399 (body only)
sony.co.nz



SONY

SONY A7 II MIRRORLESS CAMERA

Chris van Ryn takes Sony's refreshed full-frame mirrorless for a night on the town

The Sony a7 II is a mathematical genius. Its magnesium-alloy body feels alive with whirring algorithms that promise everything from an enhanced EVF and camera-shake reduction to additional post-production capacity. It's mirrorless with a full-frame sensor, and it's endeavouring to punch a hole right through the SLR market.

Is it hitting above its weight? I'll find out this evening.

First things first, where's the charger? There isn't one. The battery is charged directly via the camera and a micro USB. That's downright irritating — I can't use the camera with a second battery while the first one is charging, except while the camera is tethered to the wall plug.

The body — matte black with a slight texture — is a simple rectangle with curved corners and an extended front-right grip. Sony has an independent aesthetic voice, debunking the retro trend.

It's 7pm and I'm headed to the Auckland Pride Parade, the perfect place to test the camera. The battery has a full tank, a 1.5-hour recharge time from flat. The a7 II fits snugly in my hand. Mirrorless cameras are downsizing, but too small (the OM-D E-M5 is on the cusp) can cause fingers to become thumbs. The a7 II has just the right ergonomics. On/off is by the shutter release located at the natural fall of my index finger.

I pull the screen out. It's non touch, which I prefer — too many ways of doing the same thing overcomplicates — and moves with a structured ease that feels superbly engineered. The camera is nimble and well balanced, despite the 24-70mm lens.

Sony has packed it with low-light performance specs including an ISO that stretches all the way to 25,600, matching the Canon 5D. Even if I drop the shutter speed, the built-in anti camera shake promises to reduce the yaw, pitch and roll.

I stop at a cafe and take a minute to see how the camera works. It fires up rapidly. It has a breathtakingly

simple user interface which I have only seen in one other camera, my Leica M9. Almost everything is achieved with minimal clicks. Each menu has a full-screen view, there's no need to scroll down for other items. The buttons are elegantly minimal (including a discrete recessed side button for video) and within easy reach.

I rotate the selector to A (aperture priority), then adjust the f-stops. Wow, the graphics are instantly enlarged — in orange — for easy reading, then disappear post-adjustment.

The early-evening light is soft and still generous. I'm zigzagging between floats and police on horses, and people with nipple rings and wings on their backs and colourful headdresses. The a7 II is set to centre focus, aperture priority, auto ISO and AEL. I shoot one portrait after another without a pause, frequently locking in the exposure, then reframing. The camera is delightfully responsive.

As evening closes in, I swing the camera around at a passing float, but the autofocus whirrs sluggishly. Damn. I race on ahead and try again. The autofocus struggles to connect. As the evening deepens it gets worse. I'm missing one shot after another.

Some 259 shots in I pause to review an image. It's grainy as hell. I've had to pump up the ISO to 6400 because the widest aperture with the 24-70mm lens is f/4. I've got my shutter speed set at 80. Despite the camera's shake reduction, my images look blurry, so I increase the speed to 125.

What's this? The battery icon shows I'm nearly out of juice. I'm barely two hours in and I'm out of battery. Must be the electronic cerebral cortex working through all the complex algorithms. I'm deflated. I head back to the studio, thinking about trying a layer mask in Photoshop. Maybe I can rescue some of these images.

Not quite the punch I was expecting. More like a shoulder tap.

SPECS

Image sensor: 24MP CMOS
Mount: E-mount
Shutter speed: 1/8000–30s
Metering: 1200-zone evaluative
Continuous shooting: 5fps
ISO: 100–51,200
Monitor: Three-inch TFT LCD
Video: 1080/60p
Dimensions (WxHxD): 127x96x60mm
Weight: 556g (body only)

Contact

sony.co.nz

Pros

- Light
- Nimble
- Breathtakingly easy to navigate

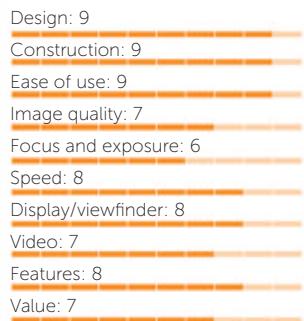
Cons

- Limited battery life
- Lacklustre ISO performance
- Autofocus struggles in low light

Verdict

Performs superbly in good light conditions but falls down in low light. You'll need two extra batteries for a full day's shoot, and you could be served very well by purchasing an external charger.

RATING



TOTAL 78/100



Chris van Ryn is an Auckland-based travel writer, photographer, and photojournalist contributing to such publications as *North and South*, *The Listener*, *Life and Leisure*, and *House and Garden*. chrisvanrynn.com



Sample image, 600mm, 1/500s, f/6.3, ISO 500

Sample image, 600mm, 1/400s, f/8, ISO 400



\$2655
crkennedy.co.nz



SIGMA

150–600MM F/5–6.3 DG OS HSM SPORT

Richard Wong grapples with Sigma's beefy new super telephoto

About a week ago, a big and heavy box showed up on my doorstep. Inside it was Sigma's new super-telephoto lens, the 150–600mm f/5–6.3 DG OS HSM Sport.

And it's not just the optics, the lens is really solid, with build quality probably exceeding most first-party lenses. The tripod collar is made with a thick, single metal piece, and is definitely one of the strongest tripod collars I've ever seen. It is also well dampened and feels really great when you are rotating it around the lens.

Unfortunately, the drawback of the complex optics design and the strong metal construction is the lens is really big and heavy. When fully extended (with the provided lens hood) it is just under half a metre long, and the weight is almost 3kg. It makes my 70–200mm f/2.8 feel like a standard prime lens.

While you can still shoot without using tripod or monopod, freehand shooters will start to feel that decision painfully in short order.

But it's all worth it when you look at the photos. Image quality from this Sigma is excellent. While pictures taken at 600mm at maximum aperture are not super sharp, they are still very good considering it's a super telephoto zoom. And apart from that, there's hardly a bad word to be said in terms of picture quality. I see almost no chromatic aberration,

and there is very limited vignetting. Bokeh is pleasant under most situations, and although there is a bit of barrel distortion at certain focal lengths, this is only to be expected for a 4x zoom lens. Overall picture quality may not be perfect, but if you want anything much better you'll have to go for a prime lens instead, sacrificing a lot of flexibility.

Autofocus speed is reasonably quick when shooting outdoors during the day. When shooting indoor areas, the autofocus operation can slow down a bit because of its small aperture. On occasion I heard a bit of grinding noise during autofocus operation — this has only happened a few times and was not too loud, but it does deduct a few points from this otherwise fantastic lens.

If you have the optional Sigma USB dock, you can plug it in and create your custom profile with your preferred autofocus speed and focus-limiter settings, an advanced feature even the first-party lenses don't have.

Designing a super-telephoto zoom lens is not an easy task, and Sigma's 150–600mm f/5–6.3 Sport delivers very good quality images at a really reasonable price tag. Its mega size and weight are my only substantial complaint, but in truth there really is no small option when it comes to a 600mm lens for a full-frame camera.

SPECS

Focal length: 150–600mm
Maximum aperture: f/3.6
Minimum aperture: f/22
Image stabilization: Yes
Aperture blades: 9
Optical construction: 24 elements in 16 groups
Minimum focus: 260cm
Maximum magnification: 1:5
Filter: 105mm
Dimensions (DxL): 121x290mm
Weight: 2860g

Contact
crkennedy.co.nz

Pros

- Image quality
- Build quality
- Price

Cons

- Size and weight
- Occasional autofocus grind

Verdict

If the nearly 3kg weight doesn't scare you, the new Sigma 150–600mm S provides excellent image and build quality at very reasonable price.

RATING

Construction: 10	████████████████
Ergonomics: 8	██████████
Ease of use: 9	███████████
Focus: 8	████████
Sharpness and contrast: 9	██████████
Vignetting: 9	██████████
Ghosting/flare: 9	██████████
Distortion/chromatic aberration: 9	██████████
Features: 10	████████████████
Value: 10	████████████████

TOTAL 91/100



Richard Wong is an award-winning photographer based in Auckland with more than 15 years of photography experience; when not shooting weddings he enjoys exploring street photography www.photobyrichard.com

Whether you're shooting in the studio or you're out on location, *D-Photo* brings you all of the information you need in order to make well-informed lighting decisions, including what's best for your shooting location and whether to buy or rent.

Metz Mecastudio BL-200 Twin Head Kit

An ideal introductory package for the amateur photographer wanting to experiment with studio-photography lighting, this basic-line studio flash kit is practical and easy to use. The kit contains everything you need to get started, including two Mecastudio flash units, two air-cushioned lighting tripods (LS-200, 200cm), one soft-box SB 50-70, and one umbrella UM-80 BW, black-white Ø 84cm (Ø indicating the diameter of the screw mount on the front of the lens).

Also included is a B-80 bag for up to two studio flash units and accessories for portable transportation, plus two flex, two 3.5mm sync cables, and two protective caps — all for only \$899.



Bowens Gemini 400Rx Two Head Kit

Part of the award-winning Gemini flash systems, each 400Rx flash head in this kit has a built-in Pulsar radio receiver, and the kit includes the Pulsar Tx radio trigger. This means you have flash sync over 24 different radio zones, and you can trigger individual (or multiple) light sources without having to move from your shooting position.

Designed by Bowens to provide the amateur and professional alike with a versatile studio and location kit, as well as the two 400Rx flash heads, the kit includes two 90cm umbrellas (silver/white), two wide-angle reflectors, two BW-6605 lighting stands, two modelling lamps, all your sync leads and mains cables, and the Pulsar Tx transmitter.

Compact, lightweight, and neatly contained in a BW-1023 kit bag, this Gemini 400Rx kit has an RRP of \$1725.

Limelite Mosaic Daylight LED Panel

Providing 4200 lux (at one metre) of high-quality, 5600-degree daylight, this powerful Limelite Mosaic 576 LED panel can be used when shooting in the studio and on location. Moving away from the tradition of LED panels being used only for video lighting, this panel features an f-stop mode, which converts the display so the light output is shown in f-stops. This makes a versatile panel that's useful for both still photography and video. A variety of user options, including power, control, and mounting, mean the Mosaic can be adapted to suit your specific needs. The compact 30x30cm panel is made from lightweight yet strong metal components, and a bright LED control display shows light output and DMX settings. The kit includes a V-mount battery adaptor, multi-voltage AC mains adaptor, and an optional Anton Bauer battery adapter is available.

Each of the Limelite Mosaics has an RRP of \$1300, and there's the option to purchase multiple two- and four-panel mounting kits to build a larger wall of light.



For more information on all these lighting kits, available now from CR Kennedy, visit crkennedy.co.nz.

Effectively lighting your shoot doesn't always have to come with the large start-up costs associated with buying your own equipment, there are also many

options for hiring what you need at more manageable prices. Kingsize Studios offers a range of lighting solutions for rental over short or longer-term periods.



Broncolor Siros

With flash durations of 1/13,000s (t0.5) and 0.02s recycle times, the newest Monolight from Broncolor upholds the brand's refusal to compromise on the quality of light provided. The Siros has a simple operation with a rotary controller or with the more advanced app, and built-in radio synchronization allows HyperSync functionality with the PocketWizard. With two versions available — 400 or 800 joules — you get a quality design and high light output. Available to hire at Kingsize Studios, or purchase from Photo Warehouse for only \$1520 excl. GST.

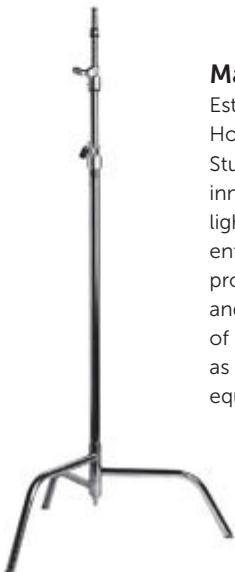
Broncolor Move Kit

This kit weighs only 6kg and is the size of a camera bag, yet it provides 1200 joule of flash lighting, perfect for location shoots that require studio-quality lighting. The lithium batteries provide long-lasting power, and can deliver over two hours of constant light for shooting video. The two inputs are completely asymmetric over nine stops, and can shoot at 1/20,000s flash durations when needed. This kit can be rented from Kingsize Studios, or purchased from Photo Warehouse for an RRP of \$9732 excl. GST.



Matthews Studio Equipment

Established back in 1968 in Hollywood, California, Matthews Studio Equipment has been a leading innovator and manufacturer of stands, lighting support, and grips to the entertainment industry. Its quality products are still made in California, and Matthews can boast invention of the C-stand and Gobo, as well as various other pieces of studio equipment.



Chimera

The standard choice for photographic rental houses worldwide, Chimera softboxes combine quality design, reliability, and longevity. The range of lighting options available includes a light modifier for any situation, on-camera speedlights, overhead rigs for automotive photography, and all needs and sizes in-between.



Mola

Designed and produced in Canada, Mola Softlights offer a unique quality of light through a signature undulating design. With a variety of shapes and coatings available, no matter what your shoot needs, there is a Mola to help. Able to be used with any brand of flash — including Broncolor, Profoto, Elinchrom, and Hensel — they are efficient, and ideal for those who prefer to use a variety of flashes.

All the above lighting equipment can be hired from Kingsize Studios. Visit kingsize.co.nz for more information.

Profoto's latest release is a new lighting system of off-camera flashes and light-shaping tools, purposely designed to make on-location shooting easier and less constrained.

The most interesting release of the new range is the B2, a lighter and more portable advance on the highly successful B1, designed so the two can work in tandem as well as with other parts of the kit. With all the benefits already in the B1 (including TTL, HSS, and five times more power than the average speedlight), the B2 contains both a battery pack and a head. The battery pack can be held on the shoulder or hip, while the

head is light enough to be mounted on a monopod or camera bracket. Whether standing or moving, the B2 can keep up. By mounting the pack and head on a stand and controlling them wirelessly from the camera, the B2 is also the world's first off-camera flash designed to be used both on and off camera.

The new off-camera system also includes the patented AirTTL system, and is carefully designed so all of the parts effectively work together.

All Profoto products come with a full warranty and if repairs are required, a loan product will be provided until the issue is resolved or the product replaced.

B2 250 AirTTL To-Go Kit

This kit includes a B2 off-camera flash, a B2 head, one li-ion battery and battery charger (2.8A), and a B2 carrying bag, all of which comes packed neatly in the custom B2 location bag. This To-Go Kit has an RRP of \$2990 excl. GST (or rent from White Studios for \$65).



B1 500 AirTTL

The original of Profoto's off-camera flash systems, the B1 is cordlessly powered by battery for optimum manoeuvrability. Designed to bring together powerful performance, in a compact, easy-to-use system, the B1 is a must for location shooting. This original B1 kit comes complete with the B1 off-camera flash, one li-ion battery, and one battery charger (2.8A) all in a custom-designed bag, and has an RRP of \$2890 excl. GST (or rent from White Studios for \$50).



B2 250 AirTTL Location Kit

Ideal for navigating tricky location shoots, this kit contains a B2 off-camera flash, two B2 heads, two li-ion batteries and one battery charger (2.8A), and the B2 carrying bag. That all fits into the custom B2 location bag, which means your equipment stays safe and manageable while on the move, all for an RRP of \$4150 excl. GST (or rent from White Studios for \$80).



Air Remote TTL-C and TTL-N

Enable TTL and HSS on your Canon or Nikon camera with this wireless system. With a range of up to 300m, a battery life of up to 30 hours, and eight available channels, each of these lightweight (only 90g including batteries) air remotes has an RRP of \$547 excl. GST (or rent from White Studios for \$35 each).



White Studios are the Profoto distributor for New Zealand. For the full range of Profoto lighting equipment — available for purchase and hire — visit whitestudios.co.nz.

For more information on all of Profoto's new releases, and to see the new off-camera flashes in action, visit profoto.com/ontolightshaping.

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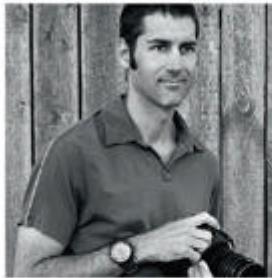
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STREET SOLUTIONS

Mead Norton answers readers' questions on that most public of genres, street photography

Mead Norton is a commercial photographer originally from Texas, now living in Rotorua. An outdoors and adventure specialist, Mead has shot for a range of clients, events, and publications, both locally and internationally, as well as hosted various workshops on the craft. His portfolio comprises a wide array of subjects, including winter sports, biking, running, triathlon, water sports, travel, and portraiture — a repertoire that has won him a long list of happy clients, as well as various industry awards. As well as contributing valuable technical articles to *D-Photo* over the years, Mead regularly publishes helpful posts on his blog.

meadnorton.com



Why is 35mm considered the best focal length for street photography?

A 35mm lens is a good focal length for street photography because it allows photographers to take portraits of people without distorting their features, and pull back a bit more and capture some of the environment as well.

Do I need the people in my street photography to sign model releases?

This is an issue that a lot of photographers and people on the street don't really understand. As long as you are not shooting images for commercial purposes and are shooting in public spaces, you don't need to get model releases to take the image. But if you think there is a possibility you might want to use an image in the future for commercial purposes or for your stock library, it is always a good idea to try and get a model release signed. The easiest way to do that is to download an app to your phone, like Easy Release, that you can get the model to sign digitally. I usually try to get them to sign it after I take the shot, unless they have an interesting look and I want to spend a bit of time shooting them. Also, this is a good way to get their contact details and story to use for captions and to send them a copy of the image. The more photographers do that kind of thing, the less likely people will see us as threats.

Any tips for photographers who feel uncomfortable shooting strangers in the street?

I guess the question you need to ask yourself is, why are you not comfortable shooting strangers? If you feel like you are doing something wrong, remember, as long as you are not trespassing, you are not — it is fine to photograph anyone in a public place. If you are uncomfortable because you feel like you are being sneaky, then approach them with your camera out and talk to them. I find that a lot of times if I see someone on the street who has a really interesting look, and I compliment them on how they look and ask their permission to take their photograph, they are much more willing to cooperate than if I try to sneak a shot of them. Also, be sure to have a card or portfolio of work to show them on your phone or iPad, as it shows them you are a legitimate photographer and not just someone with a camera.

What would you suggest as an ideal beginner's street-photography camera and lens combo?

It really depends on your experience, budget, and what you want to do with the images. My current favourite camera and lens for street or travel photography is the new Sony A7 with a prime 35mm lens. It is very light to carry around all day, takes excellent images (even in low light), and I love the fact I can either look through the viewfinder or at the LCD



screen, and see the exposure change as I adjust the settings. But if you don't have a budget which stretches that far, a lot of the point-and-shoot cameras out there are actually quite good too. I would suggest looking for one that has both a Program setting and full Manual, and a fairly wide-angle lens.

Is it common practice to ask people if you can take their photo on the street?

This is a tricky question. I don't know about how common it is to ask permission, I generally do talk to the people I shoot, but not always before I shoot them. Remember, just because you have the right to take their photograph in a public space, does not mean they will necessarily want you to use their image, for a variety of reasons. I once got a beautiful portrait of a girl playing on some swings, and the mother came up to me and asked me why I took the photo. When I explained to her I was a photographer and just documenting the park, she asked me not to use the photo since the girl and her mother were hiding from an abusive father.

Who are the master street photographers we should look to for inspiration?

The 'father' of street photography was Henri Cartier-Bresson, who coined the term "decisive moment" when talking about taking photos. Some current masters of street photography are Zac Arias, John Free, Bruce Gilden, and Martin Parr, to name a few. But with the rise of so many different outlets for street photographers in today's society, you can find a wide range of great street photographers by trawling through the #streetphotography hashtag on Instagram (over 3.3 million images are tagged).

My street photography tends to feel like a collection of people walking, how can I find fresh angles on the genre?

The key to your question is finding an idea that intrigues you to base a project around. With street photography, you could pick an interesting bench and photograph all the different people sitting down on that



bench; or photograph people using media devices on the go, and shoot everyone you see with a laptop, smartphone, or tablet out on the street; or document the people you commute to work with, photographing the people you see on the bus you ride to work every day. These are just a few ideas I came up with off the top of my head. Also look at work by some of the influential photographers listed earlier, see what kinds of series they did, and use their projects to help you define your own project.

There's been a bit of hoopla around people taking photos and terrorism scares — are there places or buildings you are not allowed to photograph from the street in New Zealand?

I must first state that I am not a lawyer, but during my research I have not found any reference to any public building you are not allowed to photograph. I would probably not photograph in or around a courthouse or police station though, since photographing the people coming in and out of those buildings might be breaking certain privacy or suppression laws. Also, the concept of photographing buildings for terrorist purposes is actually a myth created to scare the average person with a camera. Consider the fact that 90 per cent of the world's major cities can be seen on Google Street View, the idea you can't photograph a bridge or building from a public space because it might be for terrorist plots does not hold up from a legal standpoint.

I see a lot of street photographs featuring advertisements or other people's photography from signage — are there any legal or creative issues around this?

Again, it is a matter of where those images are displayed and how the image is used. You can photograph someone walking past an advert for Coca Cola, for example, since it is on the street, but you can't compose the image to defame or misrepresent the featured brand in any way. Also, if the image or logo can't easily be seen by the public then no, you can't shoot it. For example, using a super-long telephoto lens to capture an image of someone in a room with a poster on the wall that most people would not be able to see would be considered invading their privacy, and breaking copyright laws.

Is there much chance of making money from street photography?

Street photography on its own never made people much money directly, except for a few photographers who got their work in high-end galleries. What it does do is assist you to hone your own style and give you a chance to create a portfolio of images you can then use to help you land other photography jobs. There are a few photographers who have leveraged their street photography Instagram streams into lucrative contracts with specific brands which are looking to cater to the photographer's followers. Because of the power of social media, it is now actually easier than ever to make money from shooting street photography.



YOUR QUESTIONS ANSWERED

Next issue Mead will focus on macro photography, answering readers' questions on equipment, technique, aesthetics, and anything besides — to solicit some expert help, email your enquiries to editor@dphoto.co.nz with the subject 'How To'.

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CRITIQUE

Mike Langford helps readers improve their shots with simple and effective tips

Mike Langford, of the Queenstown Centre for Creative Photography, is here to offer you free advice to help you take a better picture.

Mike has been an international awards judge for over 20 years. He has twice won Australian Landscape Photographer of the Year as well as New Zealand Professional Photographer of the Year. He is the current New Zealand Travel Photographer of the Year

mikelangford.co.nz

Free advice

If you would like to submit a photo for Mike to critique, simply email your image (around A5 size at 300dpi) to editor@dphoto.co.nz with the subject 'Critique', along with any information or queries you care to include



A

Clutha River

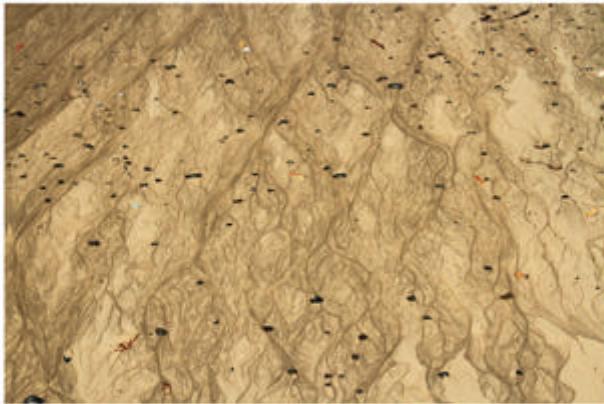
Just checking the meta data on this image in Adobe Bridge, I can see that the shot has been taken at 1/50s shutter speed and f/18 aperture. Both these settings are OK given the focal length of the lens was 50mm, and the shutter was fast enough to stop any vibration from hand-holding the camera. Given that the lens is a reasonably wide-angle one, the aperture would have been better set at f/11, as this is the sharper part of the lens and there is not a great need for a large depth of focus. That would have also created more light and allowed the photographer to reduce the ISO, which is the major problem with this image, as it was at 500, creating quite a bit of noise.

Compositionally, the bottom quarter of the image isn't necessary. By cropping to where the line of the bank comes out of the corner, we now have a line that leads into the image. By also cropping the same amount in from the right, we get rid of the distracting highlights in the water.

Then by adding a little contrast and some sharpening we have reduced the effect of the noise, and given the image greater visual depth.

B





A

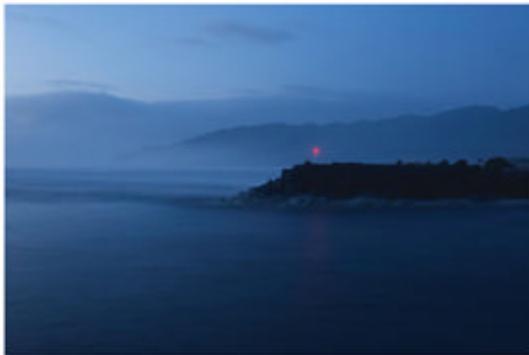
Sand Detail

When photographing something that is quite abstract, such as this photo of sand, it's important to look for patterns and textures and find shapes that tie the image together. In this case I feel the shapes are more vertically-oriented than horizontal, so I have cropped the image vertically.

In order to accentuate these shapes I have created an adjustment layer in Photoshop, and burned in the dark areas and dodged the lighter areas, which has created more contrast and made the patterns in the sand stronger.



B



A

Breakwater

What a great shot this is. I just love the way this small dot of red dominates such a large expanse of blue. As well, the photographer has chosen an aperture of f/18 so as to make the red light form a star shape, which makes the light sing even louder.

All I have felt it necessary to do to in this image is crop in a little on the right, which gets rid of the distracting building, and crop a little off the top and bottom, which now places the light near the nodal point of thirds. I have also increased the saturation so as to accentuate the colours.



B

PHOTOSHOP ON THE GO

Hans Weichselbaum looks at the increasingly powerful digital imaging options now available on smartphones

Today's smartphones offer image quality which rivals point-and-shoot cameras, and in bright daylight I often find myself leaving my fancy DSLR behind. But that doesn't mean your images couldn't profit from some boost before you share them. Having a top-notch photo-editing app in your arsenal can help you brighten your shots, crop out unnecessary distractions, fine-tune colours, and apply fun special effects.

I recommend that you first check out the software which comes with your phone or tablet. Some functions are great, but many are not brilliant. That's where photo-editing apps come into the picture. There is no shortage of downloadable apps for your tablet and smartphone — my latest count was just short of three dozen. Cost-wise they range from free to US\$10 (for tablets). Some are very specialized, and you can often tell by their name what they are good at, for example SnappyCam Pro can turn your iPhone into a high-speed camera, ideal for sports and kids. The Path On app allows you to add funky text after drawing a path. It is probably the best app for applying text to a photo. Paper Camera from JFDF labs is the app of choice if you are into cartoons, halftone images, and sketches. All these apps run on tablet, and many are suitable for smartphones as well.

However, in this article I just want to focus on Adobe's Photoshop Express and Photoshop Touch, demonstrating them on a Galaxy S4 phone running on Android 4.4.2.

Photoshop Express

The Photoshop family keeps growing, with Photoshop Express having been around since 2011. It is a free application, but pretty powerful — you'll find all the tools most people will ever use. All you need is an iPad 2 or later, iPad mini, or any Windows 8 tablet with 2GB of RAM. It works on iPhone 4 or later, Windows Phone 8, or an Android phone running 4.0 or later.

The welcome screen lets you import a photo from your Creative Cloud account, Adobe Revel, your gallery, or you simply take a photo directly with the phone camera. Image 1 shows you the main image surrounded by all the controls.

On the top left you'll find the exit and undo buttons. The symbol in the middle is not Photoshop's Magic Wand, but a simple and quite effective Auto Fix button (Image 1). The next icon takes you back to the original image, and tapping the top right symbol lets you save and share your image.

The film strip below the main image gives you quite an extensive selection of ready-made filters, or 'looks'. Some fall under Premium Looks, which need to be purchased separately. I found it cool that the thumbnails depict your particular image. This makes it easy and quick to choose the look you want, but also confirms that the effect will suit your image. In that way you'll save lots of time trialling and undoing more options than necessary. The bottom line on the screen has familiar symbols: cropping, editing tools with sliders, red-eye correction (people and

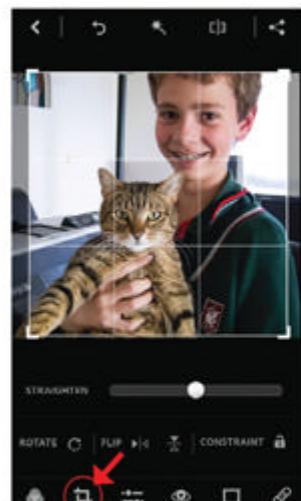


Image 2 — The Crop Tool

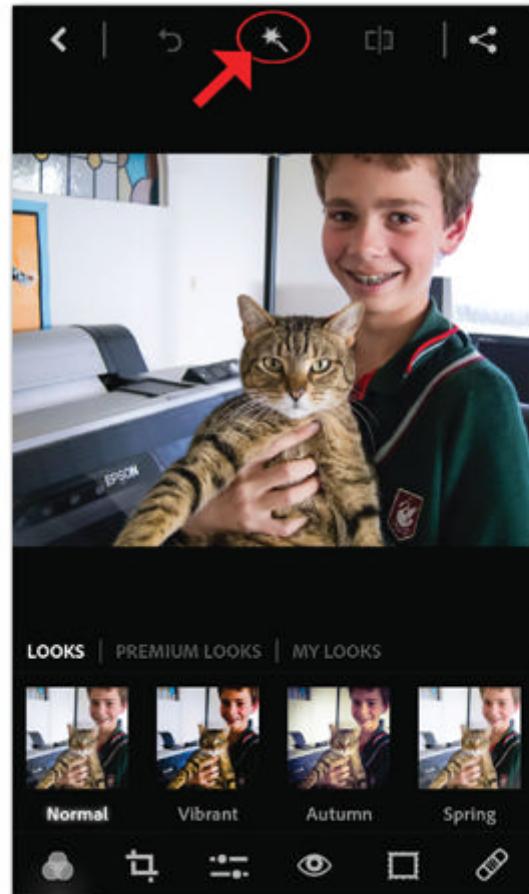


Image 1 — The Photoshop Express interface

pets), edges and frames, and a tool for removing blemishes.

The crop tool gives you the option of constraining the aspect ratio, and you can also flip horizontally or vertically, as well as rotate the image with the straighten slider to fix a crooked horizon. And that's really all you need from a crop tool (Image 2). The editing tools give you a simple slider control and include the common exposure and contrast settings, but also clarity, sharpening, shadows, highlights, colour temperature, tint, and vibrance. Noise reduction and defog are two further controls which you need to purchase separately. The adjustments are pretty snappy, with little or no delay while you adjust the slider.



Image 3 — The final image in landscape mode

There is an extensive selection of borders and frames to choose from, and I gave my photo a light vignette to finish off (Image 3). The touch-up tool at the bottom right shares the same symbol with the Healing Brush in Photoshop CC, but that's where the similarity ends. It is supposed to remove blemishes, but I found it quite ineffective and tedious to use – not surprising with only your fingertip to tell the program what you want to get rid of. Zooming in and tapping repeatedly on the object you want to remove seems to help somewhat.

Once you are finished you have the choice of saving the new edited version as a copy, so you still have the original. Needless to say, Photoshop Express gives you the option of sharing your photo on all the common social sites, including Facebook, Twitter, Tumblr, and Instagram.

Photoshop Touch

This is the more powerful app that will take you a lot further than Photoshop Express. Heck, they even give you layers. It costs US\$4.99, and US\$9.99 for the tablet version.

The start-up screen shows you thumbnails from your local photo library or direct from your Creative Cloud account, depending on your settings. Press the cog on the top right and you can create a new account with Adobe that gives you 2GB of cloud storage. If you are a Photoshop CC user, then you already got 20GB upon joining.

Image Import allows you to choose the maximum import resolution, going up to 12 megapixels.

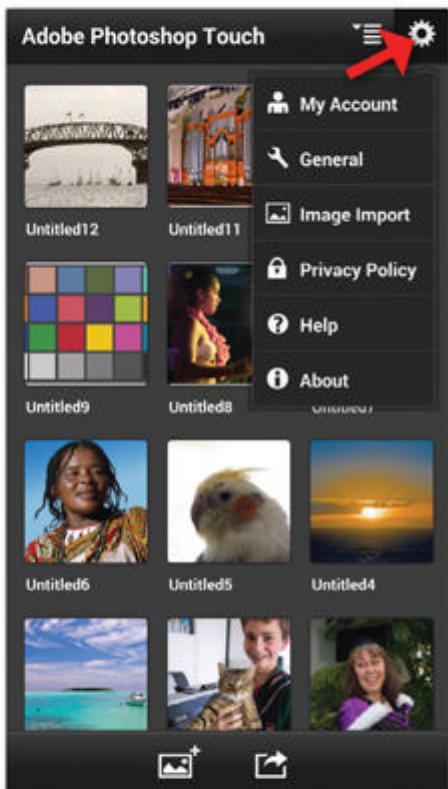


Image 4 – Photoshop Touch settings

Once you open an image you'll find a pleasantly uncluttered screen, and you can work in portrait or landscape mode (Image 5). On the bottom left is the Tool icon, which brings up a column of tools, each of which contains submenus. For example, you'll find a rectangular and an elliptical marquee, as well as a normal and a polygonal lasso. The Photoshop aficionado will feel at home straight away, but it might be a steeper learning curve for a newbie.



Image 5 – Photoshop Touch

The Edit menu contains a total of 14 tools, including cut, copy, paste, select all, copy merged, clear, transform, extract, inverse, and feather. You'll even find a Refine Edge command. Due to the small screen size, the common 'marching ants' selections are difficult to see and work with, unless you keep zooming in and out. It is much easier to work with masks.

If you press the Adjustments icon you get 12 options, including an Auto Fix and the common brightness/contrast, shadow/highlights, colour balance, and



Image 6 – The Curves tool

saturation sliders. You even find a Level command with a histogram in the background. The highlight for me was to have a Curves command, with as many control points as you like, and you can work on each colour channel individually (Image 6). The Undo icon on the top right lets you undo anything you have done to your image.

One thing I didn't like with the Adjustment menu: it gives you a text description on top of a thumbnail picture of a frog. Why can't we get a thumbnail of our image instead, as implemented in Photoshop Express?

The 'fx' icon gives you a total of 24 different filters and styles to choose from. They all come with a slider to fine-tune the intensity of the effect. Again, the thumbnails don't show the outcome using your image, but this time it's a racing car, not a frog (Image 7 over page). Let's hope Adobe will improve on that in future editions.

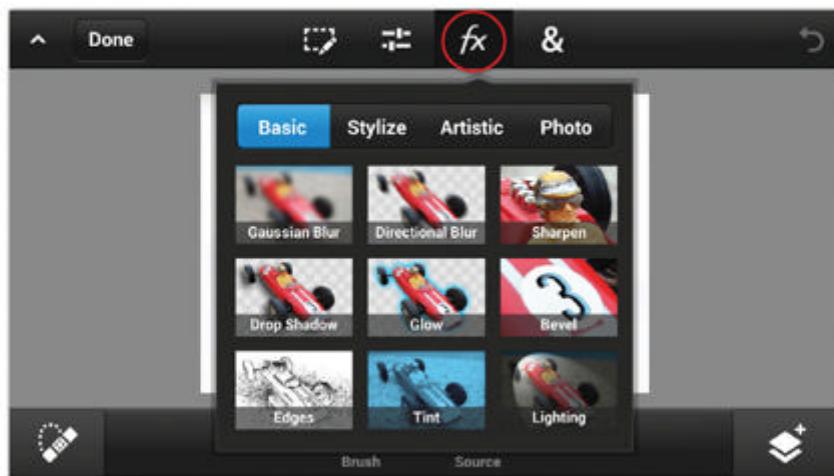


Image 7 – Filters and Styles

Now we get to the final '&' icon on the top, which opens up a lot more tools: crop, image size, rotate, lens flare, text, transform, camera fill, fill and stroke, gradient, fade, and even a warp tool. There is really not too much in the full Photoshop CC that you'll miss in Photoshop Touch.

I mentioned marching ants selections are difficult to work with, but Photoshop Touch has a very efficient method of making accurate selections. Under the selection tools you can find the common Magic Wand, Quick Selection, and Brush Selection tool, but then there is this new Scribble Selection tool (Image 8).

You grab the Keep pencil icon (green) and scribble around the parts of the image you want to keep, then you do the same with the Remove pencil (red) for the background. This gives you a rough selection with marching ants. Now you go to Refine Edges in the Edit menu and go over the selection border with a brush to refine your selection. It's not as sophisticated as the same command in Photoshop CC, but it works surprisingly well.

The next step would be to plop the image as a second layer onto a suitable background image, and delete the part you want to remove with the Clear command.

And this takes us to the Layer menu in Photoshop Touch (the icon at the bottom right in Image 5). You can add a new layer by tapping the plus icon and select from a photo layer, an empty or a duplicate layer, or a layer from a selection. If you choose a new photo layer, the program takes you back to your photo library to select one of your shots. You can change the opacity and the blend modes with all the options offered in the full-blown Photoshop CC. The number of layers is only limited by the resolution of your photo. Working in highest resolution (12 megapixels) restricts the number of layers to a maximum of three.

I cannot see any Photoshop CC user switching solely to Photoshop Touch, but it is a great platform for sketching ideas and experimenting, and it is a fantastic tool for editing images if you're out and about. The sheer number of tools might be intimidating for a newcomer, but the display is not cluttered, and you can work your way from the essential to the advanced options at your own pace. It is certainly worth its money, and Adobe

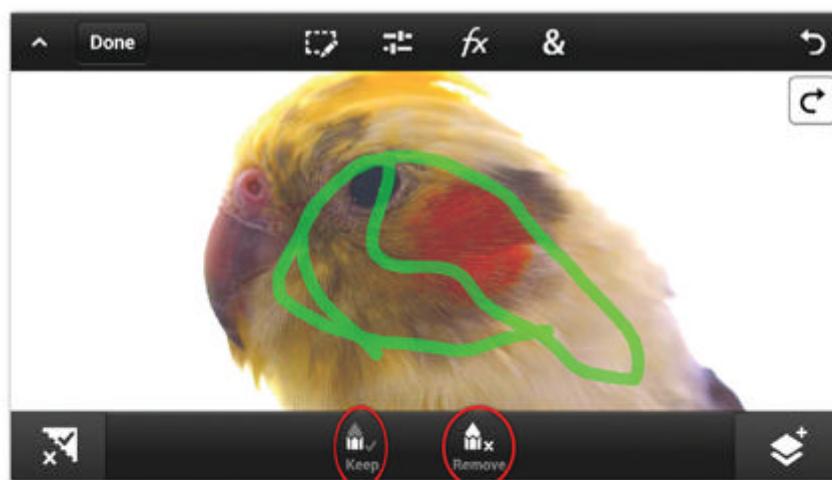


Image 8 – The Scribble Selection tool



Image 9 – Refining a selection with the Refine Edges command

will surely raise the current resolution restriction of 12 megapixels, as camera phones keep breaking new records.

The smaller sibling, Photoshop Express, hasn't got all the bells and whistles, but you'll find pretty much everything you need to make your images stand out before sharing them with family and friends.

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July	16-20	Mount Cook 'Winter Landscape 1'
Aug	20-24	Mount Cook 'Winter Landscape 2'
Sept	17-21	West Coast/ Haast 'Seascapes'
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MIKE HILL

1st

Title: Aaliyah's Summer

Info: Canon 5D Mark III, 135mm, f/2, 1/4000s, ISO 100



SUMMER STUNNER

THIS VIVACIOUS ACTION PORTRAIT, CAUGHT IN THE EVENING SUMMER LIGHT BY PHOTOGRAPHER MIKE HILL, HAS BEEN SELECTED AS THIS ISSUE'S KIDS PHOTO COMP WINNER BY OUR ESTEEMED GUEST JUDGE, FAMILY AND CHILD PHOTOGRAPHER KARYN WORTHINGTON

JUDGE'S COMMENTS

I love the emotion in this image, the look of pure happiness on the child's face. She looks joyful as she feels the sensation of the water droplets on her skin. It looks completely spontaneous and natural. The image has great backlighting, and I love the effect this has on the water drops and the way it has a halo effect on her hair.



2nd

SECOND PLACE:
PAUL ALSOP

Title: Heath

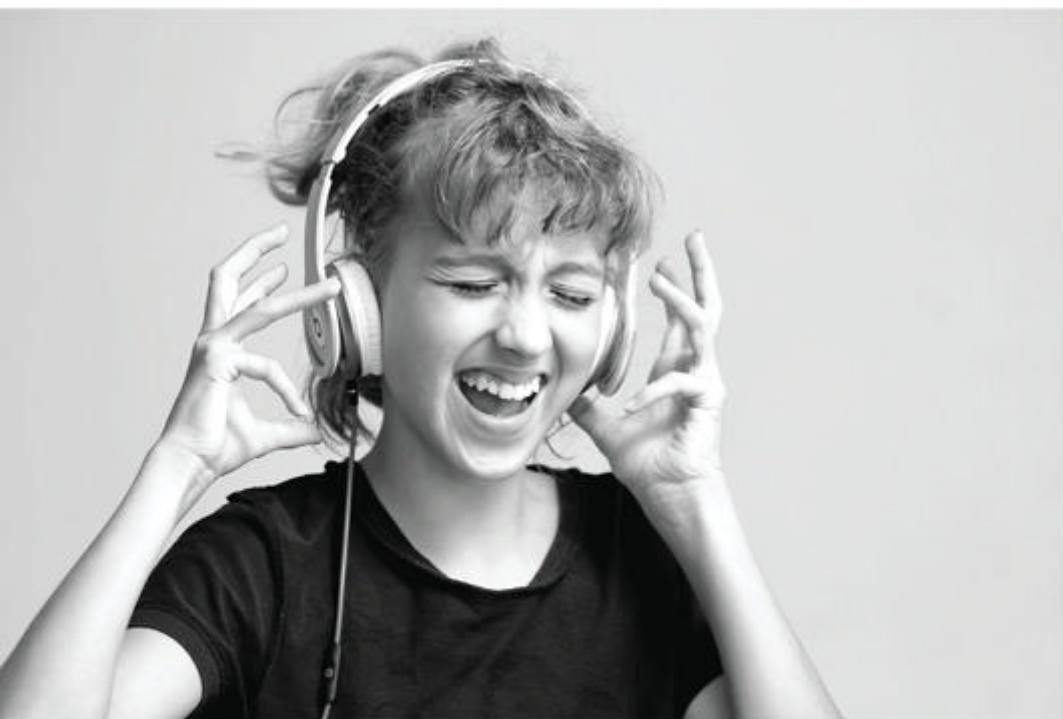
Info: ToyoView 4x5 large format camera, 150mm, f/5.6, studio lighting, wet plate collodion image on a glass plate (ambrotype), ISO 0.5 (ish), scanned with an Epson V700 film scanner

3rd

THIRD PLACE:
GLENN ELVY

Title: My iChild

Info: Canon 7D, 115mm, f/2.8, 1/250s, ISO 100, Canon 580EX II flash



About the judge

Karyn Worthington is a professional photographer based in Hawke's Bay, specializing in pregnancy, newborns, families, and children of all ages and stages. The multi Iris Award-winning photographer has achieved the distinction of Associate with the New Zealand Institute of Professional Photography, and had her work featured in *D-Photo*'s past feature on candid child photography.

karynworthington.co.nz



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Deadline: 5pm, April 6.

Submission details: each image should be submitted with a title, location, brief description, camera model and settings (see this month's winners for particulars), and your full contact details.

Each image should be around A4 size at resolution 300ppi – if it's less than 1MB in size it's likely too small.

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Emil Damian, Crying Rock



Joanne Payne, Autumn Morning Silence

WAIKATO PHOTOGRAPHIC SOCIETY

President Val Fabling and secretary Jacqui Stokes introduce *D-Photo* to one of the central North Island's most vibrant photography groups

Being a part of a photography club that continually challenges you while still providing a fun and social environment is a great way to enhance your skills as a photographer. The Waikato Photographic Society provides an incredible amount of opportunities for its members to keep getting behind the camera and progressing their artwork to higher levels. At a skills night once a month members learn about a different aspect of photography, such as aperture, photographing movement, Photoshop techniques, or photographing water drops.

The competitive nature of the 70-plus club members is further fuelled with monthly competitions, with members able to enter a maximum of four images — two digital and two print — into set subject or open categories. The set subjects are announced at the end of each year, and when the monthly newsletter, named

Aperture, gets sent around to members they are advised about the guidelines. Images that receive six 'honours' awards are able to move into the next grade within the club, and points are accumulated throughout the year for the end-of-year awards.

Host of the 2014 PSNZ Northern Regional Convention back in October, the Waikato Photographic Society is gearing up for another busy year in 2015. The club tries to organize a field trip every month on which experienced members will help out the others, sharing their ideas and knowledge. The Waikato Balloon Festival is always a favourite photographic opportunity in the calendar, as well as Beach Hop in Whangamata for the car enthusiasts, and they're already considering a possible field trip to the National Park area later in the year.

Members say people who are interested in becoming a part of the club should just come

along, as there will always be someone there to take you under their wing. You don't need to have a DSLR camera with a giant kit of lenses, the type of camera you have or your skill level is no restriction — just head along and participate as much or as little as you like. With Lake Rotoroa and its bird life, the Taitua Arboretum, the world-renowned Hamilton Gardens, and Hamilton Zoo right on the club's doorstep, there's always something to release your camera from its satchel to practice your skills on and keep you inspired.



Damon Mathfield, Morning Cast



Jacqui Stokes, Glimpse the Chinese Garden



Val Fabling, Lake Rotoroa Reflections



Julie Salisbury, Lovebirds

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CARTERS PHOTOGRAPHICS

Matt from Carters Photographic talks to *D-Photo* about business, old and new, at Tauranga's longest-established camera store



D-Photo: Carters was founded in 1948, do you know much about its early days?

A little. Harold Carter purchased the store off a local pharmacy in 1948. He moved the shop a few times in the early years, including operating out of a corrugated-iron shed, before setting up shop in Devonport Road, Tauranga. At that time the store was exclusively hardware focused, with no printing facilities. Harold's son, Paul, took up the reigns and operated the business very well until selling to Kodak in the early '90s. The first thing Kodak did was throw all the history in the bin! We do still have one old album showing how retailing was done, like smoking in-store, late-night pyjama-party sales, and even taking a goat as a trade-in.

That's a long time for a photographic business to continue to thrive, what do you chalk that success up to?

Many things. Keeping up with change is a biggie. We were the first shop in Tauranga to invest in a full Digital Photo Lab, and today we are still the only operator of a state-of-the-art eco-friendly Dry Lab Printer. As well as changing what we print with or on, we are always changing what we sell or what our customers want. Recently we have seen a large shift to a lot of high-end compacts, mirrorless cameras, and video-accessory equipment. Our staff are our best asset. They know many of our customers by name. Customers know they can

talk openly about their needs, and the staff will advise them without bias.

What change do you think has had the biggest effect on the business in recent years?

Moving store after being in our old premises for about 58 years. This was huge. Our old building required seismic strengthening and, to be honest, a date with a wrecking ball. The new store is light, welcoming, and built specifically to our requirements. We are still working on several other features that will make the in-store experience more interactive for our customers.

How was the recent Christmas period?

Christmas trade was similar to previous years. It was the first Christmas we have seen any serious mirrorless business, but the spend on DSLR is still large. High-end accessories were also significant in their growth.

A lot of people were saying that 2014 was the year mirrorless really came into its own, is that something you would agree with?

Mirrorless cameras have come a long way and can offer any photographer a true alternative to DSLR. I think many DSLR owners aren't quite ready for the change, or the financial commitment needed to make the change. Top mirrorless are all very capable, and the open architecture of the lens mount makes them fantastic. Stand-outs for me are the Fuji X and the Sony A7 series.

Are there any particular mirrorless developments you expect or hope to see debut this year?

I love crystal-ball gazing! I would love to see Canon and Nikon come to the market with some serious competition for the others. Image performance is already stunning, however, I expect to see improved image performance, focusing, EVF performance, and wireless connectivity.

What sort of customers are you seeing become interested in video?

Video is a great growth area with sales in all accessories for use with DSLR and mirrorless, on-camera microphones, lapel mics, SteadyCams, filters, etc. GoPro is still a fantastic category, never before have we been able to capture stunning footage from any point of view, no matter how obscure.

Is the oft-talked-about resurgence in analogue film something that has touched your business?

It's a 'steady as she goes' market. We see good volumes of film, and growth in the 120 film-processing area. Many younger photographers have never shot film and relish the challenge. We often talk about some of the stunning camera equipment that must be sitting in people's cupboards. It needs to be dusted off and used again.

What's one accessory you can recommend that is often overlooked by photographers but really shouldn't be?

A great tripod. Camera shake is so easy to avoid, and yet I see so many great shots missed by a small amount of movement. Don't skimp. If you're investing thousands of dollars into a camera, buy an appropriate and suitable tripod.

Who is the store's star sales person at the moment, and what has earned them that rep?

We all have our different strengths, so to me the star is the staff member who advises you correctly, or knows their own limitations and collaborates with another staff member to best meet the customers' needs. Other than that, it is me, of course!

What is Carters Photographic looking forward to as 2015 rolls on?

We can't wait for the PSNZ conference, Exploring Pixels, on April 29 to May 3. It's the first time it has been in Tauranga for 19 years. We'll have a trade stand there, so please feel free to stop by and see us.



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CALENDAR

Summer might be on its way out, but the photographic events don't look to be slowing down any for the rest of 2015. Keep your planners up to date with our events calendar, and be sure to check our website for any amendments as they come through: dphoto.co.nz.



GUY NEEDHAM: SHADES OF OTARA

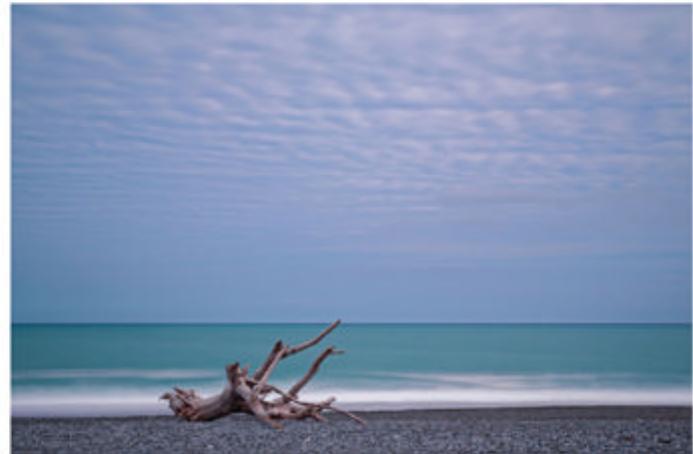
When: May 27 – June 18

Where: Studio One Toi Tū, Auckland

Photographer Guy Needham turns his lens to the Auckland institution just off Exit 444. Otara is a place where, for four decades, people have come to buy, sell, laugh and sing. A place where God sits next to paua fritters and plastic guns. In 2012 Needham began Shades of Otara, his three-year odyssey to pay tribute to the workers of the Otara Flea Markets.

In the tradition of Robert Frank, Dorothea Lange, and Berengo Gardin, the series aims to present the intersection between the everyday and the special. A key part of the creative process was the concept of koha, giving back printed photographs as a thank you for leaving an impression.

Contact: shadesofotara.com



PHOCUS PHOTOGRAPHY WORKSHOPS

When: Year-round

Where: Christchurch, Wellington

Previously only accessible to students of The Photography Institute, Phocus Photography Workshops' hands-on DSLR training courses are now open to the general public.

Conducted by award-winning photographer and experienced tutor, Justin Aitken, the well-received workshops are designed to help learners grow as artists while inspiring them to get the best out of their camera of choice.

Available at both Beginner and Intermediate levels, the structured courses and practical exercises are designed to help build a solid foundation for a burgeoning photography career, while also helping to fill any educational gaps enthusiasts or hobbyists might have, including mastering manual shooting.

Contact: phocusphotographyworkshops.co.nz

DATES TO NOTE

March 12–23: Explore the Otago goldfields in the Queenstown Centre for Creative Photography's Landscape Workshop — qccp.co.nz.

Closing March 20: This year's edition of the popular Paris-based international photo competition, Px3, has a deadline of March 20 — px3.fr.

Beginning April 7: Business Basics for Freelance Photographers is a five-week short course presented by the AIPA's Photo Academy for photographers looking to get their business affairs in order — photoacademy.nz.

April 17–20 and 24–27: Treat yourself to a photographic holiday in Queenstown while learning to shoot the Autumn Colours care of two of the country's leading photographers — qccp.co.nz.

April 29–May 3: The PSNZ's five-day annual National Convention — with inspiring speakers, hands-on workshops, and social events — is hosted in Tauranga this year, photography.org.nz.

May 14–18: A five-day workshop in scenic Kinloch

sees Jackie Ranken and Mike Langford holding the hands-on Top of the Lake Landscape workshop — qccp.co.nz.

May 29–June 20: New Zealand's biggest celebration of all things photographic, the Auckland Festival of Photography returns for another city-wide programme of exhibitions, talks and special events — photographyfestival.org.nz.

June 26–28: Discover Marlborough Sounds' natural abundance with leading professional photographers Simon Woolf on the Bay of Many Coves Photography retreat — bayofmanycoves.co.nz.

July 16–20 and August 20–24: The renowned Winter Landscape workshop sees the Queenstown Centre for Creative Photography trekking on an epic trip to Mount Cook — qccp.co.nz.

August 6–8: Live judging of New Zealand's prestigious professional photographers' print competition, the NZIPP Iris Awards, takes place at Queenstown's Rydges Hotel — nzipp.co.nz.

August 9–11: Some of the biggest names in photography, both local and international, converge on Queenstown's Rydges Hotel for the annual NZIPP Infocus conference — nzipp.co.nz.

September 17–21: Explore the West Coast and Haast region for Mike Langford and Jackie Ranken's practical Seascapes workshop — qccp.co.nz.

September 25–27: The PSNZ's northern chapters will meet up at Waiheke Island this year for the annual Northern Regional Convention — photography.org.nz.

October 8–12: Enjoy the privilege of shooting one of the planet's most pristine areas for the Fiordland World Heritage Landscape workshop — qccp.co.nz.

October 30–November 10 and November 12–24: Book in your overseas holiday now, and travel with the Queenstown Centre for Creative Photography to Japan for the Autumn Colours workshop — qccp.co.nz.

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COMING UP NEXT ...



Jono Rotman installation view at Gow Langsford Gallery, Auckland. Photo: Tobias Kraus

MOBBED UP

The controversial exhibition of Mongrel Mob portraits by New York-based Wellington-born photographer Jono Rotman comes to Wellington — we speak with the artist and curator.

CAMBODIA BOUND

Fresh from winning the title of Cathay Pacific Travel Photographer of the Year, Joshua Donnelly takes us along on his latest adventure to the majestic Kingdom of Cambodia.

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Joshua Donnelly



BEAUTIFUL DETRITUS

D-Photo talks with the politically engaged digital artist PJ Paterson, whose provocative works depicting the paradox of progress have earned him the Auckland Festival of Photography's Annual Commission for 2015.

PJ Paterson

ALSO NEXT ISSUE:

- The staggering prize pool for this year's Amateur Photographer of the Year competition
- The Insider's Guide to the Auckland Festival of Photography
- The dos and don'ts of macro photography



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DayTrip

Mini Tripod Kits

When small just wasn't small enough we decided to make the DayTrip Mini Tripod Kits. Essentially an even more compact version of our BackPacker, the DayTrip is our most compact tripod. This 'peewee-pod' comes in handy for self portraits, food photography, shooting with your smartphone, and a day out. It's also a great piece of gear to add to your street photography bag when you're on the go but don't know when you'll be needing a tripod.



BackPacker

Travel Tripod Kits

The MeFOTO BackPacker travel tripod kits provide an exceptional combination of materials, construction and features - plus a splash of colour! Great for point & shoot, mirrorless and micro 4/3 cameras. Only 12.6" when folded yet 51.2" extended, it weighs 1.17kg and can support up to 3.9kg.



RoadTrip

Travel Tripod Kits

The MeFOTO RoadTrip Travel Tripod Kits provide an exceptional combination of materials, construction and features - plus a splash of colour! Great for point & shoot, mirrorless, micro 4/3 and DSLR cameras with larger lenses. Plus converts to a monopod in seconds. Only 15.4" when folded yet 61.6" extended, it weighs 1.63kg and can support up to 7.9kg.



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WalkAbout

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Monopods are surprisingly useful. Seriously! We know from experience that once you own a monopod, it's something you just can't live without. Why? Here are some examples: Say you're on an outing where you need just a little lightweight stability, such as a wedding or sports event, the MeFOTO WalkAbout Monopod is made for precisely that, walking about while taking photos or video without the hassle of setting up a tripod, and if strolling is on your agenda, it converts to a walking stick!



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